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MR. FRICK'S HOUDON BUST.

The recent purchase, through Mr. Edward Brandus of E. Gimpel and Wildenstein by Mr. Henry C. Frick, of one of the most famous and important works by the early French sculptor, Houdon, exclusively announced in the ART NEWS last week, in the importance of the work and the almost record price paid for it as an example of Houdon's art, proves to be the most important art sale, with the possible exception of the transference to Mr. Frick of Gainsborough's painting "The Mall," of the current art season.

While neither the selling firm nor Mr. Frick care to give out any details of the transaction, which, in deference to their wish, the ART NEWS does not publish, it may be said that the work is a life size bust of a famous woman of Houdon's time, wonderfully executed, and notable, not only for the splendid pose and expression, but for the modelling of the accessories of flowered garlands around the lower part of the bust.

NO NUDE MODELS AT CAL. UNIV.

Moral censorship is in full reign at the University of Cal. at Berkeley. Its taboo has fallen on life models for the art classes. Petitions from students and professors were denied. The art classes in the graphic arts and architectural departments are getting along with clothed models and will apparently have to do so for some time. Representations were made to the college authorities that the work of the students was being cramped by the fact that life models could not be used. Back came the word that the rule would continue in force.

Some of the classes, such as that of C. Chapel Judson, professor of drawing, are furnishing themselves with their own models. But they are fully garbed.

MURALS AT HOTEL GRAMATAN.

Two mural paintings by Gerald Cassidy have been hung in the foyer of the Hotel Gramatan, at Bronxville, N. Y. One represents the scene of the deed of the land where the hotel now stands by Chief Gramatan whose name appears on many old deeds in Westchester County, and the other shows an Indian leaning against the ruins of an old California Mission.

S. F. MUSEUM BUYS PICTURES.

Out of the legacy of \$10,000 given by Alice Skae for the purpose of paintings for the Golden Gate Park Memorial Museum the Park Commission has bought pictures representing 32 Cal. artists. The canvases and etchings, which were selected under the direction of Comr. Earl M. Cummings, the sculptor, are intended to form the nucleus of a permanent coll'n.

The artists whose works have been purchased by the Skae fund are as follows:

Oils—Frank Van Sloun, Maynard Dixon, Maurice Del Mue, Bruce Nelson, Clark Hobart, E. Charlton Fortune, Carl Oscar Borg, Betty de Jong, Armin C. Hansen, Xavier Martinez, Amedee Joullin, Richard Partington, Gertrude Partington, Francis McComas, Will Sparks, Gottardo Piazzoni, Charles Rollo Peters, Theodore Wores, Aaron Altman, Charles D. Robinson, Giuseppe Cadenasso, Chapel Judson, Lee Randolph, John A. Stanton, Clarence Hinkle, Rinaldo Cuneo, Joseph Raphael, Henry V. Poor, Ferdinand Burgdorff.

Etchings—Robert Harshe, Armin C. Hansen, Gertrude Partington, Pedro J. Lemos, Gottardo Piazzoni, J. W. Winkler, Lee Randolph.

Boston Museum Report.

A deficit of more than \$34,000 in the operation of the Boston Art Museum for 1915 is reported by Director Morris Gray in his annual statement for 1915, this deficit being met at present by using the principal of "unrestricted" funds. It is hoped to build up the administration fund to \$1,000,000.

The number of visitors for 1915 was 267,211, as against 205,109 during the preceding year.

The running expenses of the Museum last year were \$162,480.91, and the total of gifts and bequests \$392,596.

COLLEGE ART INSTRUCTION.

Definite steps for determining just how much instruction in art there is in American colleges have been taken by an investigating committee of the College Art Ass'n, according to Prof. Holmes Smith, of Washington University, the chairman. Prof. Smith is sending out letters to every college, asking what art instruction they have. He will take steps to raise the standards in his gallery.

BUYS ANOTHER BLAKELOCK.

The tenor John McCormack, who recently bought Blakelock's "Spring Rock Cove" for \$10,000, has now purchased for \$4,000 his "Autumn Landscape," the profit of which was offered to the Blakelock fund by Scott & Fowles, of 590 Fifth Ave., who bought it at the Lambert sale for \$3,300.

SARGENT PORTRAIT TO SON.

The will of the late Egerton L. Winthrop left his portrait by John S. Sargent to his son Egerton L. Winthrop, Jr., with the request that he in turn leave it to his eldest son. He also receives a portrait of Gen. Hamilton, two Clodion statuettes and a painting by Walter Gay of an interior in the testator's home.

MACK LIBRARY TO MISS NASH.

The will of John Mack, a prominent sporting man, leaves his library, valued at \$50,000, and his antiques, to his niece, Miss Florence Nash, the actress.

T. B. CLARKE BUYS HUNT CLUB.

Mr. Thomas B. Clarke, the well known art collector, has purchased the old Rogers Homestead used as a clubhouse by the Suffolk, L. L. Hunt Club, which was owned by Richard Newton, Jr. Trowbridge and Livingston are to remodel the Colonial house, which will be renamed Lindenland and used as a residence.

NEWPORT'S NEW ART BUILDING.

The Newport (R. I.) Art Association has recently purchased a large building in that city which they will use for current exhibitions and in time for a permanent art display. The money for the building, some \$80,000, was raised chiefly by Mrs. John Elliot. Mrs. Harry Payne Whitney has taken an active interest in the project and has worked hard for its success. The committee on painting is Robert Reid, William H. Cotton and Mrs. Harry Payne Whitney. They are collecting art works for the next annual exhibition which will take place during the summer and which they hope to make one of the most important art events of the season. The growth of the Association, only started three years ago, has been remarkable, and proves that Newport society has evidently art love and taste.

ANOTHER STUDIO BUILDING.

The latest project for a cooperative studio building is being pushed by a group of artists who hope to erect a building suitable to the pockets of artists who have to depend entirely upon their art for a livelihood. The idea of the promoters of the scheme is to erect a building in a section of the city where land is not so expensive as in the fashionable quarters like 67th St. Halls and staircases will be of simple design, and everything will be inexpensive, but comfortable. The site to be selected will probably be in the vicinity of West 57th St. between Ninth and Tenth Aves.

HANFSTAENGEL CLOSED BY GOV'T.

A famous German business which has been estopped from business in England, under the "Trading with the Enemy Act," that of Hanfstaengel who for nearly 80 years have done the bulk of the art-reproduction business in London. Queen Victoria, who regarded German enterprise in England with favorable eye, allowed the firm the prerogative of photographing the pictures in the Royal collections and in the National Gallery, a privilege which at once conferred great distinction upon them and naturally led to other important undertakings.

So powerful did they become that anyone intending to reproduce an Academy picture, for instance, whether for a magazine or for advertisement purposes, was ill-advised to take any steps without first consulting them, for not only were their rights far-reaching, but they never hesitated to resort to costly litigation to vindicate them. A number of legal actions brought by them concerned theatrical rights as to tableaux vivants drawn from famous pictures as well as the right of illustrated papers to publish sketches of these, and in one instance a case was taken even as far as the House of Lords for settlement.

Indeed it is largely due to the zeal displayed by Messrs. Hanfstaengel for litigation, that the English law concerning pictorial copyright has now been so definitely formulated.

HERSHEY'S "NYMPHS" STORED.

In a storage warehouse in Harrisburg, Pa., there has been lying since last Autumn the fountain showing nude figures of three dancing nymphs, by the Italian sculptor, Giuseppe Donato, valued at \$25,000, presented to that city some months ago by Mr. M. S. Hershey, the "Chocolate King" who built the co-operative town of Hershey, Pa. The City Commissioners had planned to erect the fountain at Front and Locust Sts., but have not yet provided the \$4,500 necessary for the placing of the work. The city has been paying \$230 yearly premium on a \$20,000 insurance policy protecting the sculpture, but the Commissioners feel that they are not able to spare even the insurance premium on the renewal of the policy April 24.

STATE ART COM'N FOR VA.

Virginia has recently authorized the appointment of a state art commission, and will make this same commission a permanent institution. The commission is to be composed of an architect, a painter, a sculptor, the governor of the state and a layman, known to be a connoisseur of art. The functions of the commission are advisory, but it is understood that all matters pertaining to art are to be referred to it for consideration and report.

The legislature of North Carolina has during the past winter made a similar enactment.

A BLAKELOCK "MOONLIGHT."

One of the best of the veteran American artist Blakelock's landscapes is the "Silvery Moonlight," owned by Mr. John W. Young of Chicago, reproduced on this page.

Mr. Young, who has always been a warm admirer of Blakelock's work, and a firm believer in his ability and the ultimate value of his paintings, has been a consistent buyer of these paintings for a number of years and has sold a great many to Western collectors. He has interested himself in the movement to raise a fund for the artist and the support of his family and came on here to see the recent Blakelock exhibition at the Reinhardt Gallery. He is now organizing an exhibition of the works he owns and others that may be loaned, in his Chicago galleries, and wishes it known that he will give to the Blakelock fund or to Mrs. Blakelock any sum for which any pictures sent him for this display over the owner's fair limit of price, may be sold.

Mr. Young has a letter from Mrs. Blakelock, thanking him for the recognition of her daughter Marian's talent in painting, many of whose pictures he has sold without any profit to himself for her and recommending him to all owners of Blakelocks.

Blakelocks for Chicago.

The exhibition of works by Ralph A. Blakelock which recently closed at the Henry Reinhardt and Co.'s galleries here, has been transferred to the Chicago Galleries of that firm.



SILVERY MOONLIGHT.

R. A. Blakelock

Property of Mr. J. W. Young of Chicago.

INNESS'S "LAND OF PLENTY."

The large and striking early example of the art of George Inness, reproduced on page 8, and owned by Snedecor and Co., a canvas 36 1/4 inches high by 49 3/4 inches wide, was painted about 1855 or '56. It was purchased by the late William A. Davies of Pasadena, Cal., formerly President of the Farmers and Manufacturers Bank of Poughkeepsie, N. Y., in the late sixties or early seventies from the old art firm of William and Stevens, with which firm the late John Snedecor began his business career, and which he left to found his own business in 1852.

The picture which comes from Mr. Augustus Davies of Pasadena, has all the American master's characteristics of composition, light, color and feeling for Nature, and is rich in quality and joyous in atmosphere. It has never been restored or touched up, as are so many pictures in any way, save for one necessary cleaning and varnishing. It is in its original condition, just as it left the artist's easel, only improved by the mellowing which time alone can produce.

It is interesting to note that the "Land of Plenty" was first shown in public in the old Snedecor gallery at 749 Broadway, Mr. Snedecor having been the first dealer here to encourage American artists by giving them the privilege of individual exhibitions.

PURCHASE BY ART FIRM.

The firm of Messrs. L. & L. Milch, art dealers, have purchased the four story dwelling, 108 W. 57, adjoining on the east the Lotos Club. After alterations the firm will occupy the two lower floors for its business, while the upper ones will be studios and apartments.

APPRECIATIVE COLLECTOR.

A touching incident occurred recently in the studio of a New York artist, according to the N. Y. "Times." The artist had sold one of his pictures a few years ago to a Fifth Ave. dealer for \$700 who had resold it to a private collector at \$500 profit. The canvas was recently sold at auction for \$750, and the purchaser, a woman, wrote the artist expressing her pleasure in possessing the picture and adding that her only regret was that she had not bought it direct from the painter and paid him the full price, \$1,250, which it had cost the former owner. The artist was greatly touched by this simple tribute, and was about to return the note to its envelope when a check for \$500, payable to the artist, fluttered to the floor.

A picture by Henry Lovins, who has 3 canvases on exhibition at the San Diego Exposition, has been sold to the Santa Fe Railroad and will be hung in the new offices at Phoenix, Arizona.

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CHICAGO.

The Poster exhibition from Newark, N. J., now installed at the Art Institute, and which was noticed in the ART NEWS when first shown in Newark, is much liked by local art lovers.

A collection of paintings of Paris buildings and street scenes by the late Ferdinand Janin has been added to the architectural show. Janin is the young Frenchman who was associated with Burnham and Bennett in creating Chicago plan drawings. The paintings are loaned by S. A. Marx.

The first international exhibition installed by the Independent Society of Artists, an association of recent organization on the "revolt against the jury system" idea, is a success in the quality of a majority of the pictures on show, and in the attendance. It is a cosmopolitan show, and indifferent work in spots is expected in it—for even in iron-clad exhibitions bad art spots happen. Edgar Payne is happily exemplified in a landscape and a seascape, "Hills of Brown" and "Sea Bandits." Lillian Owen glorifies—if that were possible—the Chicago River in "State Street Bridge," "Where the River Branches," and other scenes of the river by which Clusman exploited his fame. Fay Barnes Powell contributes decorative panel and paintings, "The Beach" and "The Pines." Norman Tolston shows talent in his "Green Brooch," and there is good technique in his "Zebra Poster"—Tolston has buoyantly arrived in the poster field. Laura Stoddard, Charles V. Sutherland, Frank Wolcott, Vernon Thomas, J. Bland Sloan, George Rich, Jacob Richard, Minne C. Neebe, Olaf Olesen, Mrs. Ralph Mojeska, A. Lou Matthews, Gardner Hale, Elizabeth R. Scott, Margaret Baker, Jeanette Buckley, O. Irwin Meyers, Lyla Marshall and Paul T. Sargeant are among other artists represented.

Jerome and Lucile Blum have returned to their home here from a sojourn of several months in the Orient, and are giving an exhibition of paintings and sculptures

done in Japan and China. Jerome Blum made quite a sensation about five years ago when he came from Paris and gave a show of very "independent" paintings. He still retains a distinctive expression in coloring, but has modified his palette. He has seven Japanese paintings in line, "A Street in Kyoto," "Madame Crysanthemum," "Outdoor Restaurant, Peking" and "Sunlit Canal," "Bridge at Soo Chow." Mrs. Blum shows ten statuettes, all graceful in line, including "The Dancer," "Japanese Peasant Woman," "The Little Mother," and "Korean Mother and Child."

The Swedish-American Art Exhibition will be installed at the Swedish Club, April 30.

Bronzes and sculptures from the Italian section of the Panama Exposition are on view in the Marshall Field galleries.

Pastels and wood-block prints by Elizabeth G. Colwell are on exhibition at Roullet's.

A group of Persis Kirmse's paintings of cats and dogs are a quaint feature at the Art Institute, this week.

Some 20 canvases were sold from Ben Foster's exhibition in the Art Institute during March, and three additional are under consideration.

"Bamboos in Wind and Rain," by Wu Chen, of the Yuan dynasty, has been acquired by the Art Institute.

H. Effa Webster.

PHILADELPHIA.

At the Penna. Academy a comprehensive exhibition of contemporary Swedish art numbering 241 works, and including oils, watercolors, bronzes and wood-carvings, is now on. Many of these have already been seen at San Francisco, but certain appropriate additions have been made replacing works that have been sold or withdrawn, thereby retaining the essential national quality of the group and its unique claim upon the attention of connoisseurs. The painters of the Scandinavian Peninsula have a different point of view of their art from that of most of the others in Europe, more wholesome perhaps, closer in its observation of natural phenomena, shown here very decidedly in many of the canvases, such as for instance, in Anshelm Schlottberg's picture of "Swedish Midsummer Night," where the peculiar light of the midnight sun of northern latitudes glances across the objects in an apple orchard in full blossom.

That Sweden is the land of snow is the painter's opportunity and that it has not been neglected one sees here especially in certain canvases by Gustav Adolf Fjaestad entitled "Easter" and "Pool in Winter" beautifully harmonious in golden tints reflected on the snow and contrasted with deep purplish shadows. For the real indescendent color flashing from glacier and snowdrift and northern sky Miss Anna Boberg's canvases, "First Snow in the Mountains," "Glacial Lake" and "Arctic Night," show wonderful power of interpolation, the display of auroral light in the last named picture being most effectively rendered. A virile bit of brush work is the figure subject by Emil Zoir entitled "Potato Picking"—and another by Wilhelm Smith of "Fisher Folk." Well constructed portraits of Rector Schuch by Helmer Mas-Olle and of Professor Carl Curman by Emil Osterman deserve especial notice as does a "Dalecarlian Girl in Winter Costume" by Anders L. Zorn whose work is so well known to the American public.

Some good bronzes, imaginative in conception, are exhibited by J. H. Lundberg and artistic wood sculptures, cleverly humorous as character studies are shown as the work of Axel Petersson.

Eugene Castello.

ST. LOUIS.

Paintings by Robert Vonnoh and sculpture by Mrs. Bessie Potter Vonnoh, on view at the Museum.

Among Mr. Vonnoh's portraits shown are those of Dr. Talcott Williams, Charles Francis Adams and Daniel French. There also is a portrait of Mrs. Vonnoh.

Mrs. Vonnoh's share in the exhibit is a group of 32 small bronzes, charming in their delicacy and feeling. Mrs. Vonnoh, a native of St. Louis, is virtually self-taught, with the exception of three years spent in study at the Chicago Art Institute.

In addition there is on view a group of 14 portraits by Harrington Mann.

Luis Graner of Barcelona, Spain, and who has been in New Orleans for two years past, has an exhibition of his oils in the rose parlor of the Buckingham Hotel, St. Louis, until April 30.

Some recent purchases by the St. Louis Museum include a painting by F. Ballard Williams, "A Glimpse of the Sea," one by Henry W. Ranger, "New England Village," and Alfred Stevens' "Meditation," from the Reisinger collection.

BOSTON.

The exhibition now on at a local gallery offers a rather hard nut for timid and conservative Bostonians to crack, being the work of advanced modern Americans, including some of the New York "Independents." Of course, one wants to see the latest fashion in pictures, as well as to read the last novel and to hear the newest opera. But alack! Some Bostonians find a number of the modernists frankly depressing, and still others crude and violent. Non-academic, are they? Well, rather! George Bellows' "Harbor and Fishermen" is signalled out for dismal comment, because "leaden and slaty," but, personally, I consider it a strong and compelling work, as also Rockwell Kent's black and frowning canvas "Toilers of the Sea." Among the "violent arrangements" one would perhaps place Carl Gordon Cutler's "Girl in Blue Hat," with its startling color scheme of bright blue, yellow, and red—evidently intended as a tour de force, and cleverly executed. Interior decorators use the term "vogue" for these peculiar color combinations, when applied to house interiors, and declare that the public clamors for them. Mary Cassatt's "Apres le Bain," depicting a mother and child is a highly individual achievement, with nicely balanced color relations and values.

Charles W. Hawthorne's "Le Pegnour Rose," an interior with the figure of a young woman, which does not impress the most captious as either "violent" or "dismal." Rather it appealed as a charming and satisfying canvas, with true dignity of tone, and worthy of the Isidor medal which it bore away at the Winter Academy last year. Randall Davey is represented by a sketch of a "Portuguese Baby," Robert Henri by the unflattering head of a "Workingman," Friesche by an effective figure piece, "The Kitchen Door," Hayley Lever by a decorative "Spring in Devonshire"—to mention only a few characteristic pictures by these audacious modern breakers of academic idols.

A stranger visiting Boston a few years ago, after viewing acres of dead and foreign art at the Art Museum, innocently (or perhaps cynically) inquired if the "Hub" had produced no artists since Copley's time. With snail-like deliberation the Museum is beginning to announce to Bostonians and to the world that the town has had a few artists since Copley's time. I refer more especially to the Museum's recent purchase of Mrs. Adelaide Cole Chase's portrait study, "The Violinist," and William Paxton's study, "A Nudge," both selected from the recent exhibition of the Guild of Boston Artists. The Museum has also bought Bela L. Pratt's charming and graceful statue of a young girl, and two red chalk drawings by Alexander James. This is certainly encouraging as the aftermath of the Guild exhibition. One might have predicted for it some such happy ending! As for the fortunate Frederic Bosley, consider how highly he is esteemed by his fellow artists! Headed by Edmund C. Tarbell, they have even made up a subscription and purchased for the Museum one of his recent paintings, "The Dreamer," which has aroused their admiration, but which, au contraire, the man in the street would consider distressingly queer and unsatisfying. Meanwhile, the noted and opulent connoisseur, Mrs. W. Scott Fitz, has presented to the Museum two more valuable Italian primitives—a Madonna and Child by Ugolino da Siena and a fourteenth century Florentine Madonna and Child, artist unknown.

Jerome Downes's show at the Copley Gallery has aroused much favorable comment. It is a most pleasing and interesting exhibition, by a young painter of considerable promise, comprising portrait studies and landscapes. Mr. Downes's treatment of character is unusually sympathetic, and he has a very subtle feeling for beauty in everything that he depicts.

Paintings, sketches, and pastels by the late Marcus Waterman, who has been called America's greatest colorist, make up an important exhibition now on at a local gallery. In subject the pictures range from New England to Holland, Normandy, Spain, and Algiers.

Recent events which caused a little stir in local art circles were John S. Sargent's visit to install his mural paintings in the Public Library, and the dinner given by the Copley Society in honor of John Wilson, the sculptor, who has given so generously of his time and talent, for ten years, as instructor of Copleyites. It is an encouraging sign of the times that they did not wait until Mr. Wilson was old and decrepit, or deceased, to honor him!

John Doe.

Frederick A. Bosley's canvas, "The Dreamer," recently shown at the Guild Gallery, has been purchased by subscription by a group of artists and art lovers, headed by Edmund Tarbell, and presented by them to the Boston Museum.

(Other Cities on Page 7.)

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State of New York, County of New York.
Before me, a Notary Public in and for the State and county aforesaid, personally appeared James B. Townsend, who, having been duly sworn according to law, deposes and says that he is the Editor of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

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JAMES B. TOWNSEND,

Editor.

Sworn to and subscribed before me this 31st day of March, 1916.

HENRY RITTERBUSCH,

Notary Public.

My commission expires March 30, 1917.

(SEAL)

**The Print-Collector's Quarterly**

Edited by FITZROY CARRINGTON

Curator of Prints at the Museum of Fine Arts, Boston, and Lecturer on The History and Principles of Engraving at Harvard University

The only periodical in English devoted exclusively to etchings, engravings, lithographs and drawings

CONTENTS OF THE APRIL ISSUE:

"A Jupiter in Sabots," by Robert J. Wickenden. Drawings by Italian Artists in the Metropolitan Museum of Art, by George S. Hellman.

Some French Artists during the Siege and Commune, by William Aspenwall Bradley.

Albert Serner's Lithographs, by Martin Birnbaum.

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EXHIBITIONS NOW ON

Salmagundi Thumb-Box Sketches.

The annual exhibition of Thumb-box sketches, at the Salmagundi Club, 14 W. 12 St., is now on to Apr. 27 and is open free to the public afternoons and evenings. Already nearly \$2,000 worth of the little works have been sold. The contributions grouped together of the 132 artists represented, fill completely the gallery space.

The Charles Vezin prize of \$100 for the best sketch in the exhibition was awarded to a brilliant little landscape by F. de Haven, which has also been sold. The Frank S. Turnbull prize of \$100 for the best group of sketches went to Guy C. Wiggins, for his five striking N. Y. views. The James W. Porter prize of \$50 for the second best sketch was awarded to Edmund Greagan, for his attractive figure of a girl with a fan.

Others notably well represented are Norval H. Bussey, M. J. Burns, Harry Rose-land, Henning Ryden, Nathaniel Dolinsky, Edward K. Kingsbury, Herbert A. Morgan, Clarence K. Chatterton, Oscar Fehrer, Frederick J. Waugh, Geo. L. Nelson, Max Herrman, H. A. Vincent, Carl Rungius, Leon Kroll, S. R. Burleigh, Norward Mac Gilvary, Everett L. Warner, Walter Douglas, W. O. Sweet, F. Luis Mora, Alfred Huty, F. J. Mulhaupt, C. F. Kellner, H. Ledyard Towle, Henry Mosler, H. H. Ahl, J. F. Brown, Eugene Castello and Lawrence Grant.

Valls' Paintings of Spanish Life.

A Spanish painter of considerable talent, Ernesto Valls, a native of Valencia, is showing at the Arlington Galleries, 274 Madison Ave., a collection of 40 odd oils, striking in color and effect and representing scenes of Hispanic life, many of them on bathing beaches. A number of the latter in the Sorolla vein, are, though effective and attractive, somewhat lacking in the values of the flesh against the light.

Among the best of these are the really brilliant picture of a little girl washing some dishes on the beach called "A Symphony in Blue" and "Giving the Dog a Bath." There are besides "Children Playing on the Beach," "Morning on the Beach" and "Evening on the Beach." Two good seashore scenes in more serious vein are "Launching the Boat" and "Mending Seines."

Large figure works handled with vigor are the single figure of a young woman in bridal dress called "The Orange Flower," "A Valencian Festival," "Two Friends," "A Valencian Christening" and "Preparing for the Festival."

Fine Color Effects by Worcester.

A painter of much ability, quite remarkable as a colorist is Albert Worcester, who is showing 19 works at the Ralston Galleries, 567 Fifth Ave., to Apr. 29. Mr. Worcester, who is a pleinairist of the Pissaro School shows figure subjects of refined type, shore scenes and landscapes.

Among the figure subjects handled with much skill include "Girl in Blue" by a mirror, "The Miller's Daughter," "Girl in Red," at a breakfast table, a "Study" of a girl on a lounge, and a capital figure of a woman looking at herself in a handglass, and also reflected in a dressing table mirror. "Sunlight" shows a female figure laying out clothes in a landscape. An old woman is effectively shown in a "Normandy Orchard," and there is also "The Dancer," and a lively "Portrait of Miss H." Very artistic are the shore scenes "The Ship Yard," "Fishing Boats at St. Tropez," and "Quay at St. Tropez." Three landscapes are "The North Wind," "Afternoon" and a scene in the Pyrenees.

Edward I. Farmer

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GREAT IMPORTANCE.

Hero Aeronaut Artist's Exhibit.

A Russian artist, with a French name, Leon Gaspard, recently landed in N. Y., after most sensational war experiences, and is exhibiting a vivacious and brilliant series of 30 odd scenes from Russia and France in war times, at the Reinhardt Galleries, 565 Fifth Ave., to Apr. 29.

Such a calm unconcerned personality is Mr. Gaspard that one would never imagine that he, as a French aeroplane scout, fell with his craft some 1,300 feet at Ypres, and while his mechanic was killed, suffered himself only a hemorrhage of the lungs from the shock and a trifling injury to his right leg. That he escaped is wonderful, and that he was not shot, crawling as he did 6 hours to reach the French trenches, only 270 feet away, seems little short of miraculous. When the Germans entered Brussels, says his friend, Robert W. Vonnoh, who first met him in Paris 8 years ago, they swept him clean of pictures and funds.

But in France and Russia, where he went and painted with the army after he left the hospital, he painted, with great industry, and the result is a really remarkable series of scenes, chiefly of the lighter aspects of war and of the places and peoples in war times.

There is a "Sunday Morning," in a Siberian village, full of color and life, with very lively crowds. Fine in color and with many deftly handled figures is "La Kermesse," a Triptych. Scenes of graver aspect are "Unhappy Travellers in Poland, 1914," "Refugees Leaving Lomza, 1914," "Russian Artillery in Snow" and "The Retreat of the Russian Army." There are "Typical Heads of Poland Refugees" and some "German Prisoners in the North of France." A strikingly picturesque example is "In the Carpathians Near the Firing Line." Character studies are "A Cossack's Mother," "Young Cossack," "Senegalese Soldiers," "A Serbian Soldier" and "A Little German Prisoner."

Municipal Art Society Show.

A display of much variety and interest, is that of work of members of the Municipal Art Society, now on at the National Arts Club, 119 E. 19 St., to May 5. It consists of architecture, painting and sculpture, and one section is devoted to the work of the Municipal Departments.

The sculpture exhibit includes the Fred E. Clark large group of "Music and Faun" for the Schenley memorial fountain at Pittsburgh which was first seen at the Architectural League display in Feb., a small replica of D. C. French's standing figure of Lincoln, Helen Sahller's striking "The Spirit of Revolt," Angelica S. Church's effective "The Hunter," George T. Brewster's admirable relief head of Augustus St. Gaudens, Robert Aikin's graceful pair of lovers, and a large allegorical figure in low relief on a memorial panel to Jas. Wall Finn.

From the Lamb studios comes a three figure rose window of effective design and Ella Condie Lamb signs a figure of Music. A scene depicting the founding of Paterson is by Katherine S. Dreier. There is a snake charmer Oriental street scene by Louis C. Tiffany, a N. Y. street view in winter by Robert Henri, a wedding scene by Jennie Browncombe, a landscape by R. K. Mygatt, and a seacoast scene by Howard Russell Butler. A large figure by the late J. W. Alexander shows a young girl in a garden seat, while a female study head is by E. H. Blashfield. Some striking oil studies are by Charles Vezin. A triptych by Salvatore Lacari for the Washington Irving High School depicts N. Y. in very early days. There are window and other decorative designs by William Laurel Harris.

The Peabody Institute has purchased out of the Rinehart fund Edward N. Berge's bronze figure of an Indian, entitled "On the Trail" and will present it to the city of Baltimore for erection in Clifton Park.

Sculptures in Bronze and Ivory.

Ettore Cadorin, an Italian sculptor of much talent, is showing at the Reinhardt Galleries, 565 Fifth Ave., to Apr. 29, a number of ivories carved in low relief on panels, as well as small bronzes cast by the cire perdue method and a couple of clay statuettes. The ivories, which are most delicate in effect, while handled with vigor, include portraits of the Queen of Italy, the artist's wife, Vicomtesse de Janze, and Signor Caruso. The ideal is shown in the quarter-length of "Tragedy" and a "Fifteenth Century Maid."

Two powerful figures among the bronzes are the nude figure of "The Belgian Girl," symbolical of her country's misfortunes, recently purchased by Signor Caruso; "Grief," also a female figure, and "Amazon Resting." There is a study of Isadora Duncan and a female figure in "Perplexity." An ideal figure of fine quality is "Toward the Light."

E. Raymond Holland, who graciously withdrew their exhibition from the galleries, to allow of the Blakelock Fund dis-

play, has had it rehung, adding four interesting canvases, of which "Fourth of July Night, Roton Point, Conn.," is quite a tour de force in color and effects of light, the many figures being in fancy costumes.

Three-Man Show at Goupil's.

There is now on at the Goupil & Co. Galleries, 58 W. 45th St., to May 1, a three-man show of much interest, consisting of sculptures by Edward Field Sanford, Jr.; monotypes, aquatints, etchings, drawings and pastels, by Prince Jean Paleologue, and oils by Paul Philippoteaux.

Mr. Sanford, who is a sculptor of ability, reaches the height of his powers in the really remarkable group called "Fortitude and Despair," two strongly modeled and fully expressive female and male figures. There is much expressiveness also, in the single female figure called "Fortitude." Well modeled and posed, but rather perfunctory, are the figures of "Hercules," "Pesagus" and "Ajax," the last being the best. In addition to several creditable portrait busts, there are also shown several well characterized and vigorously modeled figures of animals, the chief of which is a highly impressive, indeed monumental, figure in stone of a Great Dane.

Some of the monotypes of Prince Jean Paleologue are very artistic, especially the beach scenes such as the sunset at the "Mouth of the Thames," "On the Quay, Belgium," "Cliffs, Etretat," and "Sunlight on the Beach," various study heads, "Winter in the Trenches," and "Danseuse." Notable among the capital etchings are "Old House in Bruges," and "Amiens Cathedral;" the dry points of Irving as A'Becket and a "Bathing Girl," and the aquatints "Beguine near Bruges," "Etretat Beach" and "Old Street, Bruges." The most attractive of the drawings and pastels is the rather too delicate "Marquise."

The works of Philippoteaux, now residing in New Orleans, and well known as a painter of panoramas, are chiefly game scenes in Egypt, but include also a couple in Bulgaria and Brittany. The picturesque Egyptian subjects are handled with facile technical skill and are agreeable in color. They include "Arab Horsemen at the Trough," "Crossing the Nile" and "Village in the Plain of the Pyramids."

Works by the Late Andre Champollion.

An exhibition of works, chiefly scenes in India, by that sympathetic personality, Andre Champollion, grandson of the late Austin Corbin, and the distinguished Egyptologist whose name he bore, who was killed in action in France last year, is now on to May 1 at the Folsom Galleries, 396 Fifth Ave. The transcripts of Indian architecture and life, while true in color and careful in statement are rather lacking in spirit and tame in effect. There is more quality in the few American and Riviera landscapes shown. The twenty odd portraits of different Indian types, male and female, are of much interest and considerable ethnological value. They are very well characterized.

Among the more important East Indian scenes are "The Burning Ghat, Benares," "The Bathing Ghat, Benares," "Hanuman Temple, Benares," "Hindu Temple and Sacred Elephant," "The Golden Temple, Amritsar" and "Palace Gate, Jaipur." Three character compositions are "Snake Charmers, Punjab," "A Conversation," and "Native Police, Bombay."

Four Groups at the Macdowell.

At the Macdowell Club, 108 W. 55 St., there is now on view to May 7, an exhibition of watercolors, pastels and drawings by four groups of artists. Among the exhibitors are Caroline B. Blommers, Horace Brodsky, John F. Parker, F. Tolles Chamberlain, C. A. Needham, Bertrand Rasmusen, Carl Springhorn, Randall Davey, Ben Ali Haggin, Robert Henri, Amy Londener and Henry Reuter Dahl.

Paintings by Lewis F. Herzog.

An artist of real talent and a fine colorist is Lewis Edward Herzog who is showing to May 15 at St. Mark's Hall, attached to the church of St. Mark's in the Bowery, a striking little collection of 16 oils, chiefly foreign marines, shore scenes, and landscapes. There is, however, an American "Cavalry Charge," in fine movement, a "Scraggy Bit, Maine Coast," a glimpse along a woodland brook, "Golden Fall," and the effective "Silent Mere." The marines are handled with great vigor and are full of the spirit of the sea.

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MR. SYMONS' ART MUSEUM.

There are Museums and Museums—the large public institutions and the few private ones, such as those of Messrs. Henry Walters of Baltimore, Henry C. Frick of New York and Mr. Joseph Widener of Philadelphia, for these collectors have extended their quest of the beautiful in art into so many diverse fields that their galleries, filled with varied treasures, richly deserve to be called Museums.

It is not often, however, that an art dealer, so extends his assembling of works and objects that his collections become so large and varied as to make his Galleries a real Museum. This Mr. Henry Symons who came from London two years or more ago has accomplished, and his handsome rooms at 12 East 45 Street are a veritable Museum—filled with pictures old and modern, porcelains and potteries of all periods and lands, old and modern furniture, bric a brac, old English and French miniatures, curios of all descriptions and rich furnishings and stuffs.

The art lover who can devote a few hours to the inspection and study of Mr. Symons' belongings will be richly repaid. There is no such collection of the kind, in scope and general quality in the country. To this art museum Mr. Symons has recently added two remarkable murals—ceiling decorations by James Thornhill, who his admirers, with reason, have called "the English Michael Angelo" from a certain manner of handling of masses and power of composition. It was Thornhill who painted the famous Colonna ceiling in old St. Paul's in London for Queen Anne. Among other pictures recently imported by Mr. Symons are two charming decorative still lifes by Desportes.

Among the old English furniture pieces in the Symons gallery are a fine old Four Poster bed with posts and head and foot boards painted by Angelica Kauffman, and a most unusual large Italian ebony cabinet, inlaid with tortoise shells from the collection of Lady Mary Charteris. Mention must also be made of the old Saxe and Meissen pieces among the porcelains, and especially of two striking figures in old Vienna ware. But the above mentioned objects are only the most notable of recent accessions, and there are hundreds of others worth study.

Americans at the Strauss Gallery.

Mr. J. H. Strauss is showing to May 3, at his gallery, 275 Fifth Ave., a second collection of works by American artists. The 16 works are by F. W. Kost, C. W. Eaton, W. J. Whittemore, C. J. Blenner, C. Yates, G. Symons, G. H. Bogert, J. S. King, E. Dufner, J. Turcas, J. Lie, C. C. Curran, H. Ballin, A. Helsby, J. T. Murphy and B. Foster.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or
private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of
Appraisal either in the first place or for
revision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market values,
both here and abroad; our appraisals are
made without regard to anything but quality
and values, and our charges are moderate—
our chief desire being to save our patrons
and the public from ignorant, needless and
costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested
are reminded that the first two numbers of
Sales of the Year for 1915, in pamphlet form,
are still on sale at the AMERICAN ART NEWS
office, 15 East 40 St., at 25 cents each, post-
age prepaid. No. 1, the Brayton Ives Col-
lection of Prints, and No. 2, the Blakeslee
and Duveen Pictures Sales. The first of
the series for 1916, No. 3, the Reisinger,
Andrews-Canfield, and the Catholina Lam-
bert Picture Sales, is now ready.

"FAKES" & "REPRODUCTIONS."

"Agesilaus, the Lacedaemonian king,
on being invited to hear a man who
mimicked the nightingale to great per-
fection, declined, saying, 'I have heard
the nightingale herself.'"

With this apt quotation from Plut-
arch's Agesilaus, Dr. Edwin Atlee
Barber, Director of the Pennsylvania
Museum Hall, Fairmount Park, Phila.,
opens the interesting and valuable
Catalog he has compiled for an exhibi-
tion he has arranged for his Institution
of old "Faked" and "Reproduced" por-
celains, pottery, glass, stoneware,
ivories, bronzes, brass objects, silver
enamels and metal work.

Dr. Barber in both the arranging of
his exhibition and the writing of his
Catalog, has performed a great service
to American art lovers and collectors
and we could only wish that he had in-
cluded "faked" and "reproduced" pic-
tures and tapestries in the display.

In his preface Dr. Barber points out
the fact, well known to all art appraisers
and "experts," that the vast amount of
spurious or wrongly attributed art
works of all kinds now in the United
States and Canada, began to flow in
about 1840, with the beginning of travel
in Europe—at that time possible only
to a few—by wealthy Americans, who
bought and collected without having
had the opportunity of cultivation of
art taste or the acquirement of art
knowledge, and who were therefore
an easy prey to the European dealers
of the period, many of whom were not
dishonest, but had little real art knowl-
edge themselves.

These spurious or wrongly attributed
works were brought home by the trav-
elling Americans, and in time passing
to their descendants—even when their
original purchasers were aware of their
character, became, through family tradi-
tion, original creations of noted mast-
ers. This influx continued almost
through the last century, and even now,
with better knowledge and more cau-
tion, has not wholly ceased. But the
recession of the incoming flood left a
large amount of bad art works in the
country.

There have always been and prob-
ably always will be forgers of, and deal-
ers in false art works, both respective-
ly very skillful in making and disposing
of false wares, and every American col-
lector and art lover should take the now
pleasant and easy trip to Fairmount
Park, and see and study the remarkable
display Dr. Barber has arranged. The
purpose of the display Dr. Barber
states "is the education and protection
of collectors and the general public, as
far as may be, against the wiles of the
forgers, by exhibiting side by side, for
comparison and study, genuine an-
tiques and their modern counterparts."

A Tribute from Boston.

AMERICAN ART NEWS,
Gentlemen:

I wish to acknowledge with thanks your
notice of my exhibition of California paint-
ings at present at Doll & Richards Gallery,
Boston.

Your frank and friendly criticism is much
appreciated.

Kindly send me fifteen copies.

Very truly yours,
Paul Harvey.

382 Commonwealth Ave., Boston.
April 12, 1916.

CORRESPONDENCE

Case of Frau Hanfstaengel.

Editor AMERICAN ART NEWS.

Dear Sir:

If Frau Hanfstaengel, who you state is
the mother of Herr Hanfstaengel, the Ger-
man art dealer at Fifth Ave. and 45 St.,
this city—was correctly quoted by the
German newspaper, the Vossische Zeitung
on her return to Germany from a visit to
New York this last winter which interview
you published last week—to the effect that
she found anti-German sentiment every-
where in New York, that hotels patronized
by wealthy Germans were boycotted (pre-
sumably by Americans) and most astonish-
ing statement of all, that a "distinguished
looking American spat in the face of a
German lady who was reading the Staats
Zeitung in a trolley car, I wonder how
Herr Hanfstaengel's American customers
and patrons like these slanders, for they are
nothing else, upon their country and coun-
trymen.

I would strongly advise Herr Hanfsta-
engel to caution his mother, if she really
did utter these slanders, (I have seen no
denial from him or his firm of the interview
you published) not to repeat them.

Yours very truly,

American Collector.

New York, April 20, 1916.

Important Tapestry Collections.

Editor AMERICAN ART NEWS,

Dear Sir:

One of the New York dailies in comment-
ing on the recent sale of the Morgan col-
lection of tapestries, referred to that collec-
tion as "the only one of great importance"
in the country. This, I regard as decidedly
misleading. There are a number of tapestry
collections in America of "great import-
ance," among them those of Messrs. George
Blumenthal, Harry Payne Whitney, John R.
McLean, H. E. Huntington, and Mmes.
John Lowell Gardner, Hearst, and H. McK.
Twombly. It is true that the Morgan col-
lection is larger than any of these collec-
tions, and that it contains at least one piece,
I refer to the Mazarin tapestry, finer than
any piece in any of these collections, and
there is not the slightest doubt that among
private collections it is the most important
in the country. But to say that it is "the
only one of great importance" is a very
different thing, from saying that it is "the
most important."

Certainly, even the casual observer, un-
acquainted with our great private collec-
tions, would hardly deny that the tapestry
collection of the Boston Museum is one "of
great importance." Also, there is at least
one dealer whose collection of important
tapestries is many times larger than the
Morgan, and affords a better opportunity
for the comparative study of tapestries of
different weaves and different periods than
is afforded by even the Morgan collection.

There are today at least fifty collections
of tapestries in this country that might prop-
erly be described as "important." Some of
these are important in quantity rather than
quality, while others are important in qual-
ity rather than quantity. No collection
that includes a tapestry like Mr. Philip
Lehman's "Last Supper" after Bernard Van
Orley; or Mr. George Blumenthal's "Cruci-
fixion" also after Van Orley; Mr. Martin
Ryerson's "Annunciation" probably after
Mantegna; the "Life of the Virgin" and the
"Adoration of the Magi" in the Altman col-
lection at the Metropolitan Museum; or Mr.
George Blumenthal's two magnificent Early
Renaissance "Mercury and Herse" tapes-
tries; another owner's two Early Renais-
sance "Scipio" tapestries, rich with gold
and with superb compartment borders of the
type developed by Giulio Romano; Mr.
George F. Baker's three Beauvais-Bouchers,
or the Gothic "Andromache's Lament" now
in a New York shop, should be referred to
as "unimportant."

Only recently the acquisition of a late
Gothic "Prophecy of Nathan" from the fa-
mous "Story of David" series was justly
hailed as adding St. Louis to the list of
"Tapestried Cities." In New York and vicin-
ity there are many tapestries which one
never hears spoken of or referred to in print,
but which are of sufficient importance artis-
tically and historically, as well as in price,
to entitle the collections to which they be-
long to the phrase "of great importance."

Very truly yours,

George Leland Hunter.

New York, April 18, 1916.

John Ross Martin.

John Ross Martin, for 42 years ass't sec'y
and m'gr of the San Francisco Art Ass'n,
died in that city recently, aged 79. He went
West in 1852 and was one of the founders
of the Ass'n.

THE ART PRESS AGENT.

Dr. Albrecht Montgela, art writer for
the Chicago "Examiner," in commenting
upon the recent story in the AMERICAN
ART NEWS concerning a young sculptor
who worked a little press agent "stunt" on
the police and press of New York, declares
that "the story is told with all the ridicule
such a procedure deserves, and says it gives
him for certain reasons great pleasure to
make it known to a larger public." Further
on the Doctor writes:

Fake Fire Report.

"It seems as if press agent stories to ad-
vertise artists and their work will soon be-
come as legitimate as in the field of the
sister arts, music and drama. Some time
ago the report went through all the papers
that a big canvas by a French painter had
been destroyed in a conflagration aboard a
certain steamer. The fact was, and the im-
porter of course knew it, that the par-
ticular picture had not even left France.
But the public had to be prepared for its
coming.

"The personal press agent for painters
has recently made his appearance in Chi-
cago. Not long ago I received an anonymous
statement to the effect that a certain Chi-
cago artist was going to have an exhibit.
In this communication the young man was
referred to as the artist who paints differ-
ent and 'the Billy Sunday among the paint-
ers.' Not bad, what? And yesterday a gen-
tleman who signs his name, but gives no ad-
dress, wrote me that a certain landscape
painter whose show at the Art Institute has
just come to a close, sold eighteen of his
pictures, from which truly extraordinary
fact the gentleman draws the strange con-
clusion that this was the 'best one-man
show that has ever been displayed in Chi-
cago.' Sir, 'the backing of the art lovers
in Chicago,' while it has meant much to the
exhibitor in this case, has very little value,
I am sorry to say, when it comes to judging
the artistic, not sentimental, value of works
of art.

"Not by what Chicago backs, but by what
it does not back, must the value of such
backing be considered.

Press Agent's Purpose.

"The press agent's activity in this par-
ticular instance went even so far as to in-
duce one of our afternoon papers to publish
an editorial on the man's work. All this is
very repugnant to the real art lover, be-
cause from the experience in other fields it
has been shown that the press agent is used
for creating interest in a person and his or
her work quite apart of its merit."

[We heartily concur in what Dr.
Montgela has to say in his final sen-
tence, for it must be apparent to all
thoughtful observers that the press
agent is entirely out of place in the do-
main of art. Publicity is most desir-
able for recognized art works, since
they are a means to higher education;
but it is a debasement of art to exploit
questionable and sensational achieve-
ments in the public press in the guise
of genuine and accepted works of
genius.—Ed.]

OBITUARY.

James S. Patterson.

James S. Patterson, a well-known wood
engraver, died Apr. 15 at Hackensack, N. J.,
at the age of 84. He was many years with
Ringler & Co., of which firm his son, Mr.
John B. Patterson is treasurer.

Herbert H. Horne.

The news of the death at his Villa in
Florence, Italy, of Herbert H. Horne, comes
by cable to the ART NEWS via London.

Mr. Horne was the most eminent of
critics and "experts" on the Italian quattro
and cinquecento Primitives, and his death,
which followed a long illness, is a great loss
to the art world.

John W. Burke.

John W. Burke, a veteran writer, jour-
nalist and translator, died recently in a Jer-
sey City Hospital having long resided in
that city. He was born in 1847 and early in
life evinced a remarkable aptitude for lan-
guages which made his services in his
chosen profession of journalism most valu-
able. He could easily and accurately read,
write and translate German, French, Span-
ish, Italian, Russian and other tongues. For
a number of years, the veteran, who bore
many ailments cheerfully and bravely, was
a welcome weekly visitor to the ART NEWS
office, bearing his sheets of art news from
foreign lands translated from the art jour-
nals of Germany, France, Spain, Italy and
Russia. His passing is mourned by the
ART NEWS, with his family of a widow, six
sons and three daughters. Always faithful,
one and brave, "We shall not look upon his
like again."

ART AND BOOK SALES PAST AND TO COME

Old Masters from Russia.

Of somewhat more than the usual interest is the collection of old masters brought to this country by M. Nicolas Riabouchinsky of Moscow, and to be seen from today at the American Art Galleries, until sale on the evening of Apr. 26 at the Plaza Hotel. The collection was originally made by Prince Golinicheff-Koutousoff long personal secretary to the Dowager Empress of Russia, Marie Feodorovna, widow of Alexander II.

Besides the quality of the works themselves, their provenance, and the modesty of the claims made for them in several instances, speak for the genuineness in the main of their attributions. To many the gem of the collection is the truly beautiful "Madonna and Child" of Filippo Lippi, so fine in quality and so delicately artistic in its rich yet subdued detail which was reproduced in last week's ART NEWS. Of high interest also is the "Madonna and Child" with St. Joseph by Bazzi, otherwise Sodoma, while a highly interesting example of Joos van Cleef, the elder is also a "Madonna and Child." There is a "Portrait of a Man," credited to Lucas Cranach, the Elder, dated 1532 and a highly individual head and shoulders of a young man, who according to an inscription on the back was painted evidently in Rome in his twentieth year, by Paulus Moreelse. A second work credited to Cranach is a "Portrait of Martin Luther" and a third a "Madonna and Child," with St. John and Angels. An extremely curious "Virgin Enthroned" is by Mabuse, a second Sodoma, shows the Virgin child, St. John and St. Joseph and a "Madonna and Child" is set down to Piero di Cosimo.

Two "Altar Panels," one showing a sacrificial altar with figures and the other a male and a female figure, are set down to Gerard van der Meer. There is a group of "Peasants Fighting" by Breughel, the Elder, and by Jan Breughel and Hendrick van Balen is an attractive composition, "Madonna and Child with Angels." There is an important "Bacchanal" by Poussin and a fine "Nativity" landscape by Patinir.

Other names in the catalog are those of Van Dyck, Koffermans, Potter, S. van Ruysdael, J. van Goyen, DeMonger and Peter Breughel III the School of Leonardo, Amberger, van der Goes, van Aeken, de Bles, and Moroni.

Oshima Oriental Art Sale.

The important collection of antique Oriental art objects, procured in China by Mr. Kano Oshima during his recent annual research in the Orient for objects of exceptional beauty and superior quality, will be sold at the Fifth Ave. Auction Rooms, 25th St. and Fourth Ave., next Wed., Thurs., and Fri. afternoons, April 26-28. Among the rare and valuable pieces in the coll'n are ancient bronzes and potteries of the Han, Tang, Sung, Yuan and Ming dynasties, some of them dating from the 7th century, B. C.; some fine old Chinese porcelains in blue and white, celadon, and single colors; a remarkable assortment of Chinese cinabar lacquers, exquisitely carved; carved jades and other hard stones; and more than 100 antique Chinese rugs of unusual design and coloring, including a large Imperial Palace carpet of the XVIII century.

The collection, as a whole, is one of the most interesting and attractive of its kind which has been offered this season. It will be on exhib'n in the galleries of the Fifth Ave. Auction Rooms until the hour of the sales, 2:30 o'clock each afternoon.

Drawings by John Leech.

Mr. Stanley Kidder Wilson's (of Philadelphia) collection of original drawings by Leech and books illustrated by him is now on exhibition at the Anderson Galleries to be sold there on Monday afternoon and evening next.

Books illustrated by the artist and books bearing on his life and work fill the first half of the catalog. Among these are the Ingoldsby Legends, first editions, with an autograph letter by the author; the first thirty-eight volumes of Bentley's Miscellany, with illustrations by Cruikshank and Leech, an extra illustrated copy of the Christmas Carol, etc.

The second session of the sale will contain Mr. Wilson's wonderful collection of original drawings and watercolors by Leech.

Tiffany Studio Rug Sale.

A collection of 145 old Chinese rugs and carpets are to be sold by direction of the Tiffany Studios at the American Art Galleries on the after. of Apr. 28 and 29. A number of the examples are of fine quality.

Dickensiana and Thackerayiana Sale.

The finest copy of "Pickwick" in the world owned by the late Harry Widener is in the Widener Memorial Library at Harvard, and the second finest copy now on exhibition at the Anderson Galleries, is the property of Edwin W. Coggeshall of N. Y., and is to be sold with his Dickens and Thackeray collection, Tuesday-Thursday after. next. Mr. Coggeshall owned twenty presentation books. One was inscribed and presented by Dickens to his son, another to Douglas Jerrold, another to Thomas Carlyle who autographed it, and still another to Mrs. Maria Winter, the Dora of "David Copperfield." Most of the works of Dickens which Mr. Coggeshall collected are in the original parts as issued, and of some of the first editions he had several copies, four copies of the first edition of Sketches by "Boz," three of the first edition of Oliver Twist, three of Nicholas Nickleby, and so on. Some of these are presentation copies, contain extra plates, and still others have original drawings. So far as presentation copies went, Mr. Coggeshall's collection of Dickens was the finest in the world.

The Thackeray collection is not quite so large, but is extremely important, containing nearly everything that Thackeray wrote. Many of the books are in the finest possible condition, with original letters and drawings by the great novelist. The Thackeray first editions make sixty-five lots in the catalog, and there are seventeen lots of Thackeray letters and drawings.

The collection of miscellaneous books which will be sold includes some very important volumes, notably those extra-illustrated.

Rare American Autograph Sale.

With the exception of a signature of Button Gwinnett, the late Howard K. Sanderson of Boston, had a complete set of "The Signers" and in addition a large collection of the autograph letters of the great Revolutionary soldiers and statesmen. His collection will be placed on exhibition at the Anderson Galleries on Tuesday next, April 25, and following the Sanderson collection and arranged under a separate alphabet in the catalog are autograph letters and Mss. from various consignors, all to be sold on afternoons May 1-3 inclusive. There are 17 letters by Washington, the majority of great importance, like his letter to Madison on the proper method to be adopted in sending nominations to the Senate of the United States, his war letter about a spy in New York City, and the letter about his ancestry which he wrote to his nephew.

Coming Sale at Christies.

An important sale of pictures, drawings and sculptures, owned by the late Thomas James Barratt, the proprietor of "Pear's Soap," will take place at Christies, London, on May 11 and 12. Among the 157 pictures to be sold are some of exceptional character, including a number of Constables; several good examples of David Cox; Landseer's well-known "Monarch of the Glen," 64 1/2 x 66 1/2, one of his finest works; and another Landseer, "The Twins;" and a number of examples of Morland, Muller, Lawrence, Turner, Crome, Diaz, Gilbert, Greuze, De Heem, Kneller, Rolfe, Sartorius, Soulaer, Teniers, and Vincent. The sculptures embrace an "Esmeralda" by Bonzant, a fine "Venus," by J. Gibson, a "Nymph," by Von Weber, and another "Venus," by R. J. Wyatt. Among the drawings are works by Collier, Cox, Fulleylove, Hamilton, Muller, Orrock, Kneller, Aumonier, Dollman, Fielding, Friend, Kate Greenaway, Hine, Hunt, Le Brun, Leitch, Linton, Martineau, Phil May, Robinson, Stampa, Turner, Varley, Weir, and R. Caton Woodville.

Chinese and other Art Objects Sold.

The opening session of a sale of Chinese art objects at the Anderson Galleries, Tuesday, brought \$2,489.50. A landscape painted in silk by Senri brought \$200 from Mrs. R. F. Hughes. A square Kang-Hsi vase sold for \$75 and a small Chien-Lung beaker for \$62.50.

The second session, Wednesday, brought \$2,509.25, which made the total for two days \$4,998.75. Mr. Joseph Brummer paid \$105 for a Corinthian amphora dating from 600 B. C. Mr. J. A. Conway paid \$80 for three Tanagra groups.

The third and final session Thurs. aft. brought the total to \$12,214.75. Mr. H. M. Harriman paid \$800 for a XVI century Flemish tapestry; John McCormack, \$400 for a gilt tapestry suits, Louis XVI style.

Wasserman Porcelains Sold.

The collection of Chinese porcelains of the late Edward Wasserman, was sold at the American Art Galleries, on Apr. 14 and 15, for \$88,550 the first session fetching \$15,052 and the second \$73,477.50. At the final session Mr. Parrish Watson gave \$5,000 for a tall Lang-Yao mirror glazed oxblood vase, once in the Richard Bennett collection. He also secured three other Sang-de-boeuf examples which came from the same collection. For a Kang-hsi vase he gave \$2,600; for a bottle of the same period \$1,400, and for a Lang-Yao vase of an inverted pear shape \$1,350.

Mr. Seligmann gave \$3,000 for a large lapis blue jar of the Ming period, and \$2,100 for a tall sang-de-boeuf vase. Mrs. C. Spreckels gave \$2,400 for a pair of Chien Lung parrots perched on rocks and \$2,050 for two porcelain phoenixes. Mr. A. G. Henderson paid \$1,950 for a pair of ginger jars and \$1,025 for a rose du Barry vase. Mr. S. S. Henry gave \$1,550 for a sang-de-boeuf bottle, and \$1,325 for a powder blue vase. Mr. W. B. Delevan gave \$1,200 for a pair of cranes standing on a rocky base. Mr. G. Town secured for \$1,075 a powder blue vase and Lanyon and Morant, Inc., for \$1,060 two large decorated jars. Mr. Charles gave \$1,020 for three melon shaped jars and Mr. Henry Duven \$1,000 for a Lang-Yao sang-de-boeuf beaker.

At the opening session, Mr. E. I. Farmer paid \$975 for a white jade incense burner, and Mr. Francis Welsh \$580 for a pair of Japanese carved ivory tusk vases.

Barrow Library Sale.

The library of the late John Wylie Barrow was sold Apr. 14 at the Anderson Galleries and brought \$21,272.05 in two sessions. Mr. Gabriel Weiss gave \$625 for first editions in 3 volumes of "Endymion" and other poems by Keats; \$535 for "Pepys Diary," extended to 12 volumes by extra illustration; \$525 for the 13 volumes of "The Annals of Sporting and Fancy Gazette," 1822-28, with plates by Cruikshank, Alken and Landseer among others; \$375 for an autograph edition of Mark Twain in 25 volumes; \$345 for Ackerman's "Repository of Arts," London, 1809-28; \$340 for an extra illustrated Sloan's "Napoleon;" \$285 for an extra illustrated Foster's "Dickens;" \$250 for a limited edition of Whyte-Melville and \$220 for a first edition of the "Finish to the Adventures of Tom, Jerry and Logic." A collection of 23 letters, signed by Nelson, brought \$520 and Charles Scribner's Sons gave \$510 for a set of first editions of the Waverly Novels.

Miller Art Sale.

At the two opening sessions Monday at the Hotel Savoy, of the sale of the collections of the late Daniel S. Miller, held under the direction of Mr. Samuel Marx \$9,253 was realized. F. Vichis marble figure, "The Dance of the Veils" brought \$850 from Mr. Jesse Foote. Berlin and Waterson, of which firm Mr. Irving Berlin is a member, gave \$400 for a French gilt bronze and gray marble clock set, \$370 for two green onyx cylindrical pedestals, and \$250 for a pair of Sevres Napoleon pedestal vases with panels by Desprez. Mrs. B. H. Homans paid \$350 for a bronze group by F. Woerfel, "A Russian Gypsy Camp."

At the third and fourth sessions on Tuesday the total was \$27,205.10. Mr. Berlin gave \$2,600 for 40 volumes of Shakespeare, an extra illustrated Edinburgh edition. He also gave \$475 for the autograph edition of Bret Harte; \$465 for the Edinburgh edition of Stevenson, and \$350 for the Sophocles edition of "The Drama."

Mr. Gabriel Weiss paid \$1,350 for an illuminated Mss. by Sangorski and Sutcliffe of some poems of Tennyson; \$775 for the illuminated Keats' "Ode to Psyche" by the same, and \$322 for the autograph edition of Mark Twain. Mr. George D. Smith gave \$875 for the illuminated Mss. by Sagorski and Sutcliffe of "The Lady of Shalott;" \$750 for the same firm's "Allegro" and "Il Penseroso," and \$450 for a jeweled binding by the same of Quarles' "Emblems." Mr. J. D. Oppenheim, agent, gave \$625 for the Connoisseurs set of Scott.

The fifth and sixth sessions on Wednesday fetched \$13,275.50, which brought the total up to \$49,736.50.

The highest price paid for a picture at the evening session, was the \$1,210 given by the Holland Galleries for Ridgway Knight's "Gathering Apple Blossoms." Mr. C. W. Kraushaar gave \$500 for Bouche's

"L'Abreuvoir," and \$350 for Lerolle's "The Shepherdess." The Henry Schulteis Co. gave \$400 for Henner's female head.

Jades, Ivories and Porcelains.

The seventh session, Thursday aft., totalled \$17,134 and was devoted largely to Chinese porcelains, jades and rock crystals. The highest price was \$1,775, paid by George A. Smyth, agent, for an Imperial Rock Crystal base. Senator Clark bought a mutton fat jade vase at \$750.

An extensive purchaser was Mr. E. J. Farmer, who bought a Cornelian vase for \$250, another at \$275, an Imperial emerald jade able screen for \$775 and a Cornelian flower vase for \$575. Mrs. J. Kayser paid \$175 for a Malachite flower pot, and J. G. Oppenheim, agent, bought a mutton fat jade vase for \$500, a white jade at \$450, a large rock crystal vase at \$575 and a fine rock crystal vase at \$800.

The last session, Thursday eve'g, brought out some good pictures and a large attendance, but prices ruled low, and many bargains were obtained. Mr. Samuel Stern paid \$3,650, the highest figure, for a fine example of Bouguereau. Mr. C. W. Kraushaar, the dealer, who sold most of his pictures to Mr. Miller, was the largest buyer. The total of the afternoon session, or \$17,134, with that of the evening session, obtained for the pictures, or \$28,678, added to the totals of the previous sessions made a grand total of \$95,548.60 for the entire sale.

The list of pictures which sold for more than \$100 with the name of artist, title, buyer and the price follows:

E. Semenowsky, "The Siesta," Oppenheim, Agt.	110
A. Musin, "Marine," Oppenheim, Agt.	110
Eugene von Blaas, "Childhood," Mrs. Voss.	105
A. Reyna, "Venetian Scene," Oppenheim, Agt.	110
P. Grolleron, "The Attack," S. Rosenfield.	150
C. A. Lenoir, "Morning Glories," Miss Belle Hamburger	110
Eugen von Blaas, "Youth," Oppenheim, Agt.	115
P. Grolleron, "Mobile Tailor," D. Ernsthall.	110
G. H. Boughton, "Katrina von Tassel," M. Tannenbaum	255
W. J. Ferguson, "The Thames near Great Marlow," Oppenheim, Agt.	175
E. Semenowsky, "Spring Flowers," Miss B. Hamburger	160
T. Yamajo, "Japanese Lady," Oppenheim, Agt.	120
E. A. Piot, "Devotion," Oppenheim, Agt.	175
James M. Hart, "Landscape," Jaffe, Agt.	120
B. De Karlovski, "Melons and Greengages," Mr. Salomon	185
J. J. Henner, "Head of Young Girl," C. W. Kraushaar	500
E. Chateignoy, "The Gleaners," Oppenheim, Agt.	150
E. A. Piot, "The Roses," Holland Galleries.	330
A. Weber, "Good News," Miss Jessie Foot.	170
E. P. Berne-Bellecour, "The Sentinel," Miss Jessie Foot	150
Angelo Asti, "Almeh," S. M. Salomon.	120
C. Pittara, "Cattle," Oppenheim, Agt.	210
E. Herland, "The Frugal Supper," Salomon, Agt.	175
L. B. Perrault, "The Poultry Seller," S. Rosenfield	225
T. De Bock, "Lane of Trees," C. W. Kraushaar	350
R. Avigdor, "Head of a Young Girl," Oppenheim, Agt.	225
G. Jaquet, "Lily of the Valley," Smyth, Agt.	200
L. Boudin, "Retour Des Barques," J. A. Woolley	850
J. S. H. Kever, "Feeding the Goat," C. W. Kraushaar	1,000
P. J. Clays, "Morning on the Escaut," Clapp and Graham	1,650
Jan Z. Tromp, "Summer Pleasures," C. W. Kraushaar	1,000
Marie Dieterle, "Cattle and Landscape," Oppenheim, Agt.	650
A. Monticelli, "The Three Sisters," C. W. Kraushaar	725
J. J. Henner, "Tete Rouge," Samuel Stern	825
H. Lerolle, "The Gleaners," Oppenheim, Agt.	350
A. Vollon, "The Coming Storm," Holland Galleries	625
G. Eigler, "The Rehearsal," Mr. Bandler.	275
Jan Von Chelminski, "Fifth Cuirassiers, 1814," Miss Jessie Foot	700
J. Monchablon, "Fields Near Fresnes," C. W. Kraushaar	625
F. Roybet, "The Man with the Sword," Holland Galleries	1,075
D. R. Knight, "Armande, the Shepherdess," Miss Jessie Foot	1,600
B. J. Blommers, "Returning Home," C. W. Kraushaar	1,600
W. Bouguereau, "Before the Bath," Samuel Stern	3,650
H. Fantin-Latour, "The Chess Players," C. W. Kraushaar	1,250
Joseph Bail, "The Lace Makers," C. W. Kraushaar	550
Eugen Von Blaas, "Flower Girl," Oppenheim, Agt.	475
Fantin-Latour, "Inspiration," Smyth, Agt.	1,000
Evert Pieters, "Picking Flowers," C. W. Kraushaar	700
A. Hagborg, "A Bait-Digger," Smyth, Agt.	400
P. M. Dupiny, "Children Playing in Luxembourg Gardens," S. Rosenfield.	250
Jean Moreau, "Fete Des Vignerons," Mr. Hamburger	175

Total \$28,678
Total, first 6 sessions..... 66,868.60

Grand total of sale..... \$95,548.60

WIDENER BUYS TAPESTRY.

Mr. Joseph E. Widener has bought from P. W. French & Co., 6 E. 56 St., for about \$600,000, the famous Mazarin tapestry "The Triumph of Christ and the New Dispensation," formerly in the J. P. Morgan collection and lately sold with other tapestries to the firm. This magnificent work was woven about the year 1500, and long belonged to the great Cardinal.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Design, 215 W. 57 St.—91st annual exhibition.—Daily and Sunday, through April 23. Admission 50c. with Catalog.

American Art Galleries, 6 E. 23 St.—Collection of Old Masters of Nicholas Riabouchinsky, Tiffany Studio collection of Chinese Rugs and Carpets and Views of Old N. Y., etc., on exhibition from Apr. 22. Gen. Hwang Hsing Oriental Art from Apr. 25.

Anderson Galleries, Mad. Ave. at 40 St.—The Dickens and Thackeray Coll'ns of Edwin W. Coggeshall, of New York. The Leech Coll'n made by Stanley Kidder Wilson.—Autograph Coll'n of the late Howard K. Sanderson of Boston.

Arlington Galleries, 274 Madison Ave.—Modern Spanish Paintings by Senor Ernesto Valis.

Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkle.—Wood Blocks in Color by American Artists to Follow.

Bonaventure Galleries, 601 Fifth Ave.—Illuminated Books, Mss., etc., to Apr. 29.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Modern Art, to Apr. 29.

Brooklyn Museum—Memorial Exhib'n of Wood-Engravings by Henry Wolf to Apr. 25.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Cathedral Parkway Gallery, 2837 Broadway.—Works by John Sharmman to Apr. 28.

Century Association, 7 W. 43 St.—Loan Exhibition of Theatrical Models, Sketches and Drawings, to May 2.

Daniel Gallery, 2 W. 47 St.—Watercolors by Modern Artists, to May 7.

Durand-Ruel, 12 E. 57 St.—Paintings and Pastels by Manet and Degas, to Apr. 29.

Folsom Galleries, 396 Fifth Ave.—Paintings of India by the late Andre Champollion, to May 1.

Goupil Galleries, 58 W. 45 St.—Sculptures by E. Field Sanford, Jr., Monotypes and Color Prints by Prince Jean Paleologue and Oils by Paul Philippoteaux, to May 2.

Grolier Club, 29 E. 32 St.—Edited editions of Shakespeare's Plays and engraved portraits of the Poet, to Apr. 30.

Lewis and Simmons, 581 Fifth Ave.—Exhib'n of Old Masters and Objects of Art.

Kennedy & Co., 613 Fifth Ave.—Early Aerial and Velocipede Prints, from Apr. 24.

Keppel & Co., 4 E. 39 St.—American and Foreign Lithographs, Apr. 27-May 20.

Knoedler Galleries, 556 Fifth Ave.—Works by Blakelock and Sorolla.—Works of P. L. Rousseau, Apr. 24-May 6.

Little Gallery, 15 E. 40 St.—Calumet Crochet and Lusted China and Glass by Sarah Ryle Cromer.

Macbeth Galleries, 450 Fifth Ave.—American Art, Past and Present, to Apr. 27.

Maddowell Club, 108 W. 55 St.—Exhibition of Watercolors, Pastels and Drawings by Four Groups of Artists, to May 7.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels of a Selected Group of American Artists from Apr. 25.

National Arts Club, 119 E. 19 St.—Municipal Art Society Exhibition, to May 5.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—A. W. Drake Memorial Exhib'n of Wood-Engravings. Shakespeariana, to May 31.

Photo-Secession, 291 Fifth Ave.—Works by Marsden Hartley, to Apr. 29.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty to follow.

Ralston Galleries, 567 Fifth Ave.—Paintings by Albert Worcester, to Apr. 29.

Reinhardt Galleries, 565 Fifth Ave.—Works by Raymond Holland, L. Gaspard and Ettore Cadorin, to May 6.

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Salmagundi Club, 14 W. 12 St.—Free Exhibition of Thumb-box Sketches by members, afts. and eve's to Apr. 27.

Jacques Seligmann Galleries, 705 5th Ave.—Portraits by Emile Fuchs, to Apr. 29.

Snedecor & Co., 107 W. 46 St.—Works by W. R. Leigh, Apr. 22—May 20.

J. H. Strauss Gallery, 275 Fifth Ave.—Works by a Group of American Artists, to May 3.

Thumb-Box Gallery, 24 E. 49 St.—Drawings and Sculptures of the Dance from Apr. 24.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

CALENDAR OF AUCTION SALES.

American Art Association, 6 E. 23 St.—Nicolas Riabouchinsky Collection at the Plaza Hotel eve'g Apr. 26, Tiffany Studios Chinese Rugs and Carpets at the galleries, afts., Apr. 28-29. View and Prints of Old N. Y., etc., Apr. 26-28.

Anderson Galleries, Madison Ave. at 40 St.—John Leech Coll'n made by Stanley Kidder Wilson of Philadelphia, and exhibited at the Grolier Club in 1914, aft. and eve'g of Mon., Apr. 24.—Dickens and Thackeray Coll'ns of Edwin W. Coggeshall, of N. Y., Afts., Apr. 25-27.—Autograph Coll'n of the late Howard K. Sanderson of Boston, including with one exception a full set of the "Signers" on exhib'n from Tuesday, Apr. 25 to sale, May 1-3.

Fifth Ave. Auction Rooms, Fourth Ave. at 25 St.—Kano Oshima Collection of Chinese Porcelains, Cinnabar Lacques, Antique Rugs, Bronzes, Potteries, Carved Jades, etc., Afts., Apr. 26-28.

Hiram H. Parke Galleries, 924 Broadway.—Collections of the late C. B. Webster, formerly of R. H. Macy & Co., Prof. E. A. Dowd and A. G. Holzapfel of London, eves. Apr. 27-28.

Scott and O'Shaughnessy, Inc., Collectors Club, 30 E. 42 St.—Books, Drawings and Autographs, Apr. 27.—First Editions and Standard Sets, Apr. 28.

SALES PAST AND TO COME.

(Continued from Page 5.)

Important Sale in Phila.

A life size three quarter length portrait of Chief Justice Taney by Emanuel L. utze was sold to a member of the family for \$3,200 at Stan V. Henkel's auction rooms, Phila., April 13-14. The life size bust portrait in oil of Henry Clay by Thos. Sully from the Joseph Harrison collection was sold to "H. C. S." for \$700. Raphael's "Place de la Trinite, Paris" went to Mr. Miller for \$700. A painting of "Christ Crowned with Thorns" and entitled "The Divine," attributed to Albrecht Durer was sold to Mr. D. G. Dery of Allentown, Pa., for \$600. Oil portraits of Bass Otis and wife by himself went to "Mr. Earl" for \$700 each. Mr. John F. Braun was the purchaser of Sully's portrait of Daniel Boone for \$370.

Mr. Macbeth of New York got Sharpless' pastel, "Portrait of Gentleman" for \$235, and another with similar title, probably a member of the Continental Congress and by the same artist, for \$225. Jos. F. Sabin bought another Sharpless, probably a portrait of Gouverneur Morris for \$160. Mr. Macbeth also acquired a crayon portrait of James Campbell by St. Memin for \$135. Mr. Albert Rosenthal was the purchaser of an oil painted self-portrait of Edward G. Maltbone, the famous miniature painter for \$100. Isabey's ivory miniature of Napoleon dated 1813 was sold to Mr. Daws for \$200. Another of Napoleon by Augustin went to Mr. Miles for \$100. Mr. Max Williams acquired still another miniature of Napoleon by an unknown artist for \$60. Mr. Day was the purchaser of a miniature of the Empress Josephine by Lemaistre for \$65. A miniature of Hortense Eugenie de Beauharnais by Luc went to Mr. Daws for \$65. "Sheep and Goats," a painting by Verboeckoven, slightly damaged, 18 x 22 inches, went to Mr. Miles for \$140. Mr. Macbeth bought two miniatures by James Peale of James Claypoole Copper and his wife for \$125 each. Mr. John F. Braun paid \$115 for a life size bust portrait in oil of James Claypoole Copper by Rembrandt Peale, and \$155 for a portrait of his wife Elizabeth by the same painter.

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NEW HAVEN (CONN.).

The fifteenth annual exhibition of the New Haven Paint and Clay Club is now on in the main gallery of the Yale Museum of Fine Arts, a more advantageous situation than that offered by the Public Library last year. While the present show is, like former ones, of local interest particularly, there are perhaps more exhibits than usual, representative of the kind of art that appeals universally. Several canvases loaned by Mr. Burton Mansfield from his important collection of significant American paintings and several loaned by Mr. William S. Pardee lift the exhibition to an eminently serious plane, despite the fact that the number of immature and mediocre performances is large. It is the reviewers' duty, however, and should also be his pleasure, to especially look out for new talents that merit recognition and encouragement.

A head of an old woman called "Marie Jeanne" which has the look of being painted in Brittany is one of the best executed heads in the exhibition. The painter, Edith Barry also contributes a study of a girl outdoors "Martha" which is less good in texture. Huc-Mazelet Luquiens, who has shown promise in former years seems to be falling into conventionality with his portraits—"Master Charlton Ferris" and "John P. Cushing." His "Portrait Sketch" also is lacking in freedom and personality. Violet Sattig's "South Shore" in autumn is a notable small canvas by an unfamiliar worker.

The Mansfield loans include a fine George Fuller "Child in the Woods," an extremely beautiful little La Farge, "The Windmill," a dark rich "Marine" by Albert Ryder and a large, exciting, and colorful Elliott Dainigfeld, "The Grand Canyon, Arizona." A delicious little golden brown "Pagliacci" by George Luks; a figure group by Charles W. Hawthorne "The End of the Day," a woman and child with landscape called "The Golden Stream" by Arthur B. Davies and a view of "The Palisades" by George Bellows are the Pardee loans.

A portrait arrangement by Hugo Ballin, also loaned by Mr. Pardee, is an unusual production by a man chiefly known as a decorative painter. The exhibits of John H. Niemeyer, Emeritus Professor of the Yale School, are interesting and varied. Mr. Niemeyer, who recently returned from a protracted visit to Europe, contributes the most striking vision of a local subject, his "Early Candle Light" representing New Haven's historic "Green" in a light reminiscent of the Whistler nocturnes. His portrait of an aged negro "Daddy Macrum, 102 Years" is also striking as is his "Portrait" of a man in a blue morning robe reading a newspaper. "The Sealskin Muffs" by Josephine Paddock, a picture well known in New York, makes a fine impression here. The outdoor pictures of George Langzett and Carl Rungius have the outdoor ring. Two pictures by Elizabeth Wentworth Roberts, "High Noon" and "The Dark Sea Pool" are highly individualized renditions of outdoor motives.

Among other exhibitors are Annie Aldrich, Alice W. Ball, Jean Barhydt, Gerrita Benneker, Carle Blenner, Caroline Beau Bloomers, Clarence Braley, Charlotte Brewster, Walden Brown, Saxton Burr, Elsie Chase, Ethelyn Cobb, Constance Cochrane, E. M. Dawes, Max Delfaut, Adelaide Deming, F. Usher De Voll, John L. H. Downes, Edward Dufner, Mabel B. English, J. E. Enneking, Durant Felter, Grace Ferris, G. D. Goodwin, G. V. Grinnell, Constine Hertev, H. Hilborn, Ch. Hoffbayer, Marion Howard, W. M. Hubbard, Will Hutchins, J. C. Johansen, A. E. Jones, Mary N. McCord, Herman Marcus, F. T. Morgan, Frances Orr, Agnes Peton, Clarice Petremont, Harriet Phillips, Miriam Roberts, H. Soderstrom, W. E. B. Starkweather, Edwin C. Taylor, G. A. Thompson, and Geo. Thomson.

Paul Trumbull.

KANSAS CITY.

Some 51 oils and drawings are in the annual exhibition by local artists which will remain open to April 29. The exhibit is on a higher plane than last year's, although there are no striking individual works. Birge Sandzen of Lindsborg, Kan., is winner this year of the S. W. Moore prize of \$100. Sandzen is a former student of Anders Zorn. Charles A. Wilimovsky, formerly a student under Chase and Johansen, is winner of the O. H. Dean prize of \$50. Sandzen's is a colorful oil of the Grand Canyon, "The Hours of Splendor." Wilimovsky's "Missouri Trees" was shown at the Penn'a Academy this year. First honorable mention was given to "Violet Flag," a portrait by Edward B. Ulreich; second honorable mention to "The Old Tannery" by Fern I. Coppedge, of Topeka, Kan.

Some 30 old masters from the Ehrich Galleries, New York, are at the Findlay Gallery.

MINNEAPOLIS.

The April exhibition at the Minneapolis Institute consists of 25 pictures by Robert Henri. With the exception of two canvases they are all of carefully chosen models, representing types of people, especially suited to bold handling and high colors, of coarse features, as Ramon, the Mexican Po Tse (Water Eagle), the gaudily dressed Indian, forceful "squatter's" wife, all showing the powerful technique, masterly brush work and directness of Henri's method. There are also Gypsy camps and fortune tellers, Spanish and Chinese women, as seen in Southern California, and such types as Couse has depicted in his New Mexican studio. All the pictures are in very strong colors, and, unlike his earlier pictures, the backgrounds also are in deep blue, red, green, and yellow. The picture of the Irish boy Fi, owned by the Institute, would be interesting in this collection showing Henri's skill, ability, and virility.

A gift of a scholarship for the Minneapolis School of Art, for three years, \$150, has just been made by the Tourist Club, to go to the dept of Applied Art. This school has again made a record for its poster work, five of the competitive prizes being won in the recent N. Y. Modern Art Society exhibit, by the same students who took the prizes here in posters for "Baby Week."

The remainder of the Dunwoody library, not sent to N. Y. for sale, was disposed of here, at a local book store, last week.

The Minn. State Art Commission, has offered \$500 in cash prizes, for plans for a brick dwelling for city or town, not to exceed \$2,500 in prizes. Two other such competitions have given plans for model farm houses, one of which is erected on the State Fair grounds.

At the same meeting Mr. Joseph Breck resigned his directorship of the art school, a duty he had assumed with the directorship of the Institute, at the request of the trustees. A permanent head of the art school will be chosen and Mr. Breck will devote all of his time to the institute.

At a recent meeting of the trustees of the Minneapolis Museum an announcement was made that Mrs. John R. Van Derlip and Dr. Angus W. Morrison had increased their original gift of \$25,000 to \$50,000, for the erection of an art school building which was to be a memorial to their mother, the late Mrs. Clinton Morrison. The new art school, it is said, will be a model of its kind.

M. C. Wells.

CLEVELAND.

An exhibition of bronzes and oils by W. G. Paddock and oils by Karl Andersen has just closed at the Gage gallery. "Golden Day" and "Children of the Borghese Gardens," formerly shown at the Carnegie institute were included among Mr. Paddock's oils, the former sculptural in feeling, and the latter charmingly primitive. Among several fountains exhibited were "Bay with a Sponge," "Bay with Ball," a bubble fountain designed for the children of Saginaw, Mich., "The Water Goddess" and "Drooping Flowers." Among the small bronzes were "Epicurus," "Pandora" and "Dancing Lights."

Mr. Andersen's prize canvas "The Heirloom" and his portraits of his two nieces, the Misses Constance and Eileen Creelman, shown under the title "The Sisters," with "The Young Mother" go from here to Detroit and his large canvas "Her Ladyship's Attendants" to the summer exhibition of the Cincinnati Museum by invitation. His own little sunny haired daughter figures in this and in "The Heirloom" and a small god-daughter of the Queen of Roumania is another of his successful child studies. Portraits of the small daughters of Mr. and Mrs. Frank H. Ginn and Mr. and Mrs. Frank Abbott of this city attracted much attention during the exhibition.

Miss Mary Helen Carlisle is now holding a display of her garden pictures at this gallery.

At Korner and Wood's gallery Keppel & Co. of N. Y. have been showing several interesting plates by Edward Borein, the "cowboy etcher" whom they regard as one of their noteworthy "finds." Indian villages in New Mexico and other western scenes are strongly portrayed. Rare painter etchings made this display a fine opportunity for the study of black and white work.

Wilhelm Georg Reindel, who has just had two etchings purchased for the permanent display at the Chicago Art Institute, will hold an exhibition of 25 oils, mostly landscapes, and 45 etchings at the Guenther gallery, from April 24. Mr. Reindel is a member of the Chicago Society of Etchers. Jessie C. Glasier.

FREEDMAN PICTURE SALE.

The auction sale of the 52 modern pictures which formed the collection of the late Andrew Freedman held in the Plaza Ballroom April 14, resulted in a total of \$115,850, while two records were broken—one by the fine "Cattle in Pasture" by the gifted daughter of Emile Van Marcke, Marie Dieterle, which sold for \$8,900 to Mr. Seaman as agent, and the second by the rich virile landscape, "Sanderson's Creek—New Jersey" by the late Julian Rix, the American, and which sold to Mr. S. Birch for \$1,300.

The bidding was good throughout and at times spirited, and Mr. Thomas E. Kirby, the auctioneer was in his best form. The good figures brought by the examples of Corot, Isabey, Ziem, Thaulow, Dieterle and Hapignies gratified collectors and dealers in modern foreign pictures of the schools of these painters, as they disproved some pessimistic opinions of late uttered that the work of these men and their fellows was declining in value.

The highest figure of the sale, \$20,000, was paid by Mr. John M. McCormack, the tenor, for the large and fine landscape by Corot, "Nymphs Bathing." This canvas of Corot's middle period—before he began to produce what is known as his "silvery" landscapes, was purchased at the Mary Jane Morgan sale in 1886 by Knoedler and Co. for \$9,000, who sold it to the late Alexander Blumensteil. After his death it brought only \$7,700 at the sale of his pictures in 1906 where it was again purchased by Knoedler and Co., who sold it to Mr. Freedman.

The three examples of Blakelock brought somewhat disappointing prices, considering the recent "boom" in his works. The small "Moonlight," a study for his \$20,000 canvas of the same title at the Lambert sale brought \$1,300, the large landscape \$2,500 from Mrs. Isabella Freedman, and the small "Nymphs in the Forest" only \$310.

The large "Venice" by Ziem, an exceptionally fine example, brought \$6,200 from Seaman as agent, and the large Thaulow \$4,700, also from Seaman as agent, probably a record auction price for works by the dead Norwegian master.

The large and spirited Schreyer, "Arabs en Route," one of the most brilliant examples of this master ever offered at auction brought \$10,600 from a Pittsburgh collector, through Mr. Bernet as agent.

The examples of Jacques, Dupre and Troyon sold comparatively low, but were not notable examples, although \$8,700 given for the early and not impressive Troyon by Mr. Stephen Birch was a good one for its value.

The following is a list of the pictures sold April 14, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable and the prices.

1—Printzenfried, H., "A Cardinal" (Panel), 4 1/2 x 3 1/4, Stephen Birch.....	140
2—Scheuerer, J., "Chickens" (Panel), 7 x 9 1/2, Stephen Birch.....	50
3—Walker, J. A., "A Cavalry Bugler" (Panel), 10 1/2 x 7 1/2, D. B. Freedman.....	90
4—Reinfuss, H., "The Horse Market" (Panel), 8 x 10 1/4, Seaman, Agt.....	80
5—Brendel, F., "In Pasture" (Panel), 10 1/2 x 13 1/4, C. J. Sullivan.....	80
6—Pasini, A., "Le Marchand D'Etouffes" 10 1/2 x 8 3/4, Seaman, Agt.....	500
7—Constable, J., "A Passing Shower" (Canvas, backed by a wood panel), 5 x 12, Bernet, Agt.....	300
8—Blakelock, R. A., "Nymphs in the Forest" (Panel), 5 1/2 x 8 1/2, T. Heckscher.....	310
9—Cazin, J. C., "The Cottage on the Moor" (Panel), 5 1/2 x 8 1/4, A. O. Levy.....	525
10—Henner, J. J., "Jeune Fille" (Panel), 10 1/2 x 7 1/2, Bernet, Agt.....	675
11—Blakelock, R. A., "Moonlight" (Panel), 9 1/2 x 7, Henry Reinhardt.....	1,300
12—Fromentin, E., "The Falconers" (Panel), 13 1/4 x 10 1/4, Knoedler & Co.....	2,425
13—Netscher, C., "Two Ladies with Fruit and Flowers" (Panel), 13 1/4 x 11, J. S. Van Wessel.....	1,650
14—Fantin-Latour, H., "The Bathers," 14 x 11, John Levy.....	1,000
15—Gérôme, J. L., "The Caravan," 10 1/4 x 14, A. Rudert, Agt.....	750
16—Alma-Tadema, L., "The Flag of Truce," 17 1/2 x 8 1/2, A. Rudert, Agt.....	2,650
17—Vibert, J. G., "The Cardinal" (Panel), 16 x 11 1/2, Geo. C. Heimerdinger.....	1,250
18—Hapignies, H., "The Willows" (Panel), 16 1/2 x 11 1/2, Moses Tannenbaum.....	650
19—Diaz, N. V., "Pool in the Forest" (Panel), 12 1/2 x 16 1/2, Seaman, Agt.....	2,100
20—Cazin, J. C., "Le Moulin," 16 x 14, Seaman, Agt.....	5,000
21—Henner, J. J., "Tete de Jeune Femme" (Panel), 18 x 13, "Jack" Harris.....	1,300
22—Hapignies, H., "Les Petits Pêcheurs," 12 x 15, A. O. Levy.....	800
23—Fantin-Latour, H., "Nymph at Waterside," 18 x 14, Henry Reinhardt.....	925
24—Diaz, N. V., "Forest of Fontainebleau" (Panel), 14 1/2 x 18 1/4, Seaman, Agt.....	5,200
25—Cazin, J. C., "Paysage avec Grandes Herbes," 18 1/2 x 15 1/2, C. J. Sullivan.....	1,300
26—Charlemont, E., "A Noble African," 19 1/2 x 13, Stephen Birch.....	1,000
27—Hapignies, H., "Paysage au Bord de la Mer," 14 1/2 x 20 1/2, Bernet, Agt.....	1,950
28—Henner, J. J., "Sleeping Nymph," 15 x 24, G. Town, Agt.....	1,800
29—Blakelock, R. A., "The Edge of the Forest," 16 x 24, Mrs. Isabella Freedman.....	2,500
30—Duore, J., "Petite Rivière Ombragée," 15 x 22, Stephen Birch.....	2,150

31—Isabey, E. L. G., "La Rixe," 26 x 16 1/2, Stephen Birch.....	700
32—Weiss, J., "The Old Bridge," 11 x 23 1/2, Mrs. Isabella Freedman.....	400
33—Ferre, G., "Returning from the Washing Place," 22 x 18, C. J. Sullivan.....	150
34—Henner, J. J., "Magdalen," 18 x 25 1/4, Geo. C. Heimerdinger.....	2,200
35—Hapignies, H., "La Passerelle du Moulin Colas," 24 x 20, A. Rudert, Agt.....	1,200
36—Jacque, C. E., "Sheep and Landscape, near Fontainebleau," 26 x 21 1/2, Clapp & Graham.....	3,000
37—Ziem, F., "Sunset in Venice," 28 x 22, Mrs. D. B. Delavan.....	3,300
38—Beyschlag, J. R., "A Nymph of Diana" (Canvas, oval), 24 1/2 x 33 1/2, Bernet, Agt.....	500
39—Koester, A., "Swimming Ducks," 22 x 38, P. Burns.....	825
40—Henner, J. J., "Nymph Reclining," 20 x 36 1/2, Henry Schultheiss Co.....	2,150
41—Ziem, F., "Venice" (Panel), 28 x 36, Seaman, Agt.....	6,200
42—Washington, G., "Arab Horsemen," 30 x 38 1/2, Stephen Birch.....	775
43—Evans, D. S., "Picking Roses," 43 x 24, J. J. Julia.....	150
44—Rix, J., "Sanderson's Creek, New Jersey," 32 x 42, Stephen Birch.....	1,300
45—Carrier-Belleuse, P., "Confidences" (Pastel), 34 x 45, R. Deutsch.....	175
46—Thaulow, F., "The Red Roofs," 32 x 40, Seaman, Agt.....	4,700
48—Corot, J. B. C., "Nymphs Bathing," 40 x 30, John McCormack.....	20,000
48—Dieterle, M., "Cattle in Pasture," 41 x 32, Seaman, Agt.....	8,900
49—Troyon, C., "Normandy Pastures," 34 x 46, Stephen Birch.....	8,700
50—Schreyer, A., "Arabs en Route," 35 x 48, Bernet, Agt.....	10,600
51—Tissot, J. J., "On the Thames," 57 1/2 x 40, T. E. Gilchrist.....	150
52—Chelmonski, J., "Morning after the Soiree," 22 x 56, J. S. Van Wessel.....	325
Total.....	\$115,850

Ross Hall Maynard Sale.

The sale of the Ross Hall Maynard collection of Colonial antiques in Boston March 27-29, reached a grand total for the three days of about \$35,000. A mahogany Chippendale bed brought \$1,100; a painted satinwood table, in the manner of Angelica Kauffman, \$1,050; a Hepplewhite escritoire of 1780, \$950; a mahogany Sheraton sideboard, \$840; a Hepplewhite bookcase of 1775, \$600; a Simon Willard hall clock, \$500. Mr. W. W. Nolan paid \$290 for the Aaron Willard shelfclock. A Dutch couch went to C. W. H. Blood for \$400; two Dutch side chairs to Mrs. Morris Weithorn of N. Y. for \$270; a walnut mirror of 1690 to Henry Vaughan for \$420; a Royal Bokhara rug to Mrs. E. H. Sears for \$260, and a mahogany and satinwood bureau and a Sheraton sewing table to Mrs. P. W. Whittemore for \$200 each. A maple, pine and cherry six-legged chest of drawers sold for \$300; a wing chair in walnut with duck feet brought \$230; a Hepplewhite sofa went to Mrs. W. B. Wendell for \$200; a Martha Washington mirror sold for \$200, and a Hepplewhite dressing table and writing desk for \$200.

First Shakespeare vs. Bacon Book Sold.

The hitherto undiscovered first book on the Shakespeare-Bacon controversy brought \$1,825 at a sale at the Walpole Galleries, 10 East 49 Street, March 10, when it made its first appearance in the auction room as a hitherto unknown book attributing the authorship of the Shakespeare plays to Lord Bacon and antedating all other books on the controversy by nearly a hundred years. It was bought by Mr. Ernest Dressel North.

The book published anonymously, although the author is supposed to be Herbert Lawrence, a surgeon, was published in London in 1769, with the title "The Life and Adventures of Common Sense: An Historical Allegory." It describes how "Wisdom" (Lord Bacon) went to London, and made the acquaintance of a "Person belonging to the Playhouse." "This man was said to have been a profligate in his youth, and some had been a Deer-Stealer," going on to narrate how this "Deer-Stealer" stole Wisdom's Common-Place Book, and commenced playwriting:

"How he succeeded it is needless to say when I tell the reader that his name was Shakespeare."

Up to the present time the first book that doubted the Shakespearean authorship of the plays, described in all bibliographies as being the earliest on the subject, is Cox's "Romance of Yachting," published in 1848, followed immediately by the better known work of Delia Bacon.

The appearance, therefore, of a book printed nearly a hundred years prior caused great interest among Shakespearean collectors with the astonishing price as stated above as a result.

IN THE STUDIOS.

A free class in mural decoration has recently been organized in the Beaux Arts Building, 126 East 75th St. The teachers are William Taylor and William Mackay. Arthur Crisp is chairman of the Education Committee. The classes which are open during the afternoon and evening were begun by the Beaux Arts Architects who have been conducting classes in architecture and sculpture for several years past.

LONDON LETTER.

London, April 12, 1916.

Crowds assembled at Harrod's recently to attend the sale of Owen Grant's furniture, the bulk of which was seized by enthusiastic buyers within an hour or so of the opening of the doors. There was no doubt about the genuineness of the occasion, and choice pieces, which a few weeks before had been marked in three figures, were bought in for a couple, while there was not an inferior item in the entire collection. Personally, I should have thought that it would have proved more profitable to disperse furniture of this calibre at Christie's, whose salesrooms' buyers are more accustomed to frequent. However, there was no doubt about the keenness of those who attended.

As an example of an opposite nature, that is to say, of works of art which, in a comparatively few number of years have changed hands at a figure representing many times the original cost, there must be quoted the case of a pair of old Italian bronze groups, bought at Driver's in 1865 for 25 guineas by the collector, Mr. Tulk, one alone of which was sold by his grandson at Christie's a few days ago for 1,100 guineas. This was a XV century figure of a horseman, probably by the Paduan sculptor, Andrea Briosco which stands no higher than 10½ inches.

Late Lord Scarsdale's \$150,000 Rembrandt.

The death of Lord Scarsdale, father of Earl Curzon of Kedleston, which occurred a few days ago, calls to mind his famous collection of pictures, which contains a number of undisputed examples of Rembrandt's genius, including the fine "Portrait of a Man Seated in a Red-backed Chair," bought years ago for less than £200 (\$1,000), but worth today at least £30,000 (\$150,000). Among other important pictures are Giordano's "Triumph of Bacchus," a "Holy Family" ascribed to Da Vinci, a splendid Albert Cuyp, and a set of 36 Limoges enamels after Durer's engravings of the "Passion." When so many treasures are allowed to leave us for America, it is refreshing to be able to note a number of masterpieces still in the possession of one of our ancestral houses.

The retirement from the French Gallery of Mr. W. Lawson Peacock, for many years associated with Messrs. Wallis, has led to a dispersal at Christie's of a portion of their collection of modern pictures and drawings. The prices have not as a whole ranged high, some of the most satisfactory being "A Shallow Stream," by B. W. Leader, which fetched £204, "A Serbian Bard" by Joanowitch which was bought for £141, and "A Terrace at Tangier" by J. Lavery, sold for £78.

Under the title of "Some Recent Developments of Modern Art" an interesting exhibition is on at the Dowdeswell Galleries, 160 New Bond St. Happily, the art is not so "modern" as to be unduly disturbing, for the least advanced of us is by this name accustomed to the art of such painters as Sargent, while even Augustus John might be deemed classic as compared with certain eccentricities to which we are treated elsewhere. Taking into consideration the diversity of "modern developments" now existent, those responsible for the present selection have displayed discretion of no mean order, avoiding what is of a merely evanescent nature and restricting themselves to really significant manifestations of latter-day art.

"Show Sunday" Without Society.

"Show Sunday" passed this year without that social element which usually makes the function a fashionable rather than an artistic event, and many artists did not issue any invitations to view their Academy pictures. Nevertheless, there are rumors that the Spring Show is to be of exceptional interest and that it will reflect the storm and stress of war conditions in a more vital way than any exhibition we have had since the outbreak. At last we are promised a canvas which is to record our London illumined by the searchlights which at present form such an impressive feature of the city by night, Mr. Verpillieux having chosen Trafalgar Square as the subject of his study. There are to be two battle-pieces from the brush of W. B. Wollen, taken from encounters in the neighborhood of Ypres; and Gerald Moira is sending a picture of lady war-workers making bandages for the wounded. An interesting portrait of Emil Cammaerts, the Belgian poet, is coming from Hugh Riviere, and from the Hon. John Collier an election scene entitled "The Successful Candidate." Sculptors are finding exceptional difficulties this year in regard to the transport of their exhibits, and for this reason the sculpture section is likely to be more limited than in former seasons. Owing also to the shortage of wood and the general encouragement of economy, the use of heavy frames and mouldings for the pictures is out of favor.

L. G.-S.

BALTIMORE.

A number of modern Japanese and Chinese potteries, lacquers and sculptures, purchased by Mr. Henry Walters at the Pan-Pacific Exposition, have been added to the Walters Gallery. There is one XVIII century French work, a terra cotta portrait bust of Marie Leczinska, attributed to Augustin Pajou. The wooden statue of a woman by a Japanese sculptor is also striking.

Other additions to the Gallery from the Exposition are a large pagoda of gold with damascene decoration; a statuette of beaten iron, "The Storm King in Peace," by Chazoburo-Yamada, two Chinese vases, a Persian bowl, a carved oviform vase with enameled landscape, by Sobei-Kinkosavi, and a family group, small ivory figures called "Rest." The Gallery will close for the season April 29.

Frances Evans is showing oils and sketches at the French War Relief headquarters, some of which are to be sold for the benefit of the fund.

The annual "fakir" exhib'n opened at the Charcoal Club March 20, with 20 to 25 canvases burlesquing some of the pictures at the recent Peabody display.

There is an exhib'n of etchings by Gobo at Purnell's galleries.

Reproductions of some remarkable war drawings by Louis Raemaekers were shown recently by the local branch of the Surgical Dressings Committee.



THE LAND OF PLENTY

George Inness

Property of Snedecor & Co.

The exhibition of sculpture by Paulanship at the Peabody Gallery proved one of the best shows of its kind here during recent years. The display was large and included several of the best things the sculptor has yet done, all of which have been shown and noticed in N. Y.

Exhibitions of paintings by "The Six" and of a collection of Japanese prints under the auspices of the Handicraft Club have also been held in the Peabody Gallery.

"The Six" gave a particularly good account of themselves this year and each of the Baltimore women artists included in the group was well represented. They include Alice Worthington Ball, Marie de Ford Keller, Josephine G. Cochrane, Camelia Whitehurst, Maude Drein Bryant and Mary Kremelberg.

Miss Ball is at present represented at a number of important shows, including the Spring Academy in New York, the Arts Club in Philadelphia, the Home Club, Washington, the New Haven Paint and Clay Club and the Sweat Memorial Museum, Portland, Oregon.

An exhibition of wax medallions by Ethel Frances Mundy of Syracuse, N. Y., and one of prints by the Photographic League, a new organization devoted to pictorial photography, are on at the Peabody.

An exhibition of etchings by Gobo, whose work has been heretofore unknown in this city, at the Purnell Galleries has attracted much attention.

W. W. B.

BIRMINGHAM, ALA. ART CLUB.

Beginning nine years ago with a nucleus of four earnest women, the Birmingham Art Club, now numbering forty-five artists and art lovers, has just held its eighth annual exhibition, April 12-16. It contained specimens of wood-craft, metal-craft, decorated furniture, household, novelties, ceramics, oils, watercolors, miniatures, plaster-cast portraits and reproductions in wax.

SAN FRANCISCO.

Chas. D. Robinson's painting of Gen'l Grant's arrival in S. F. Bay has been sent to Washington, D. C., for exhibition. Other works by this artist will be sent East for display, and he will spend several months in Eastern cities.

E. W. Christmas has more than 40 of his canvases in the Castle & Cooke rooms. This artist won a bronze medal at the Expos'n for his "Christ in the Andes."

Dry points, pencil portraits and decorative drawings by Arthur G. Learned are shown in the Paul Elder galleries.

Charles Rollo Peters has some new pictures at the Taylor-Curtis Galleries, and a canvas by William Keith, attractive in color, is on view at the Gump Galleries.

Throngs of visitors are attending the new California Art Exhibition in the Memorial Museum in Golden Gate Park, San Francisco. Mr. M. H. De Young is one of the local art lovers and collectors who has been largely instrumental in bringing about the present fine show, which is supplemental to the recent displays in the Palace of Fine Arts on the exposition grounds—which is to be a permanent structure and home of art on the Pacific Coast.

Joseph Raphael has a fine exhib'n of more than 60 of his works at the Hellgesen Galleries, chiefly scenes painted in Belgium and Holland during the past two years.

Francis Brugiere is showing oils with unique photographic backgrounds. He is

PARIS LETTER.

Paris, April 12, 1916.

A gallery on the Boulevard de la Madeleine has nothing but pictures of the late Henri Edmond Cross, some 100, on its walls. Cross was a member of the old Delacroix family, but anglicized his name in the early part of his career to escape invidious comparison with the great romantic painter who, with Gericault, led the revolt against the school of David in the first quarter of the last century. Cross died in 1910 and virtually all his works are in the hands of one dealer. They are typical of one of the most notable developments of contemporaneous painting, one, however, that is restricted to a small group of artists, who resemble each other in this particular alone. Nearly all present-day painters have devoted themselves very earnestly to the production of so-called vibrative effects in color, thereby intensifying the luminosity of the latter; but Cross adopted, to this end, a bolder and franker manner than most of the others. All of his paintings have, near at hand, the look of mosaics, but at a distance their brilliant notation softens and blends and its living quality is most obvious. Blacks and browns are entirely absent from his color-schemes. He used only prismatic hues. Everything that he touched became joyous. His late pictures are absolutely distinctive in character; yet prior to 1908, in spite of a unique method, the influence of such men as Claude Lorraine and Caneletti could not but be recognized, especially in his marine pictures, while not detracting in the least from the impress of his originality.

An interesting lot of XVIII and XIX century prints is to be sold this week at the Hotel Drouot. It has been assembled from various sources and is uneven in quality; yet contains many specimens of real value. It is especially rich in English colored engravings; but there are also some excellent ones in black and white. French as well as English. Among the artists represented are Bird, Cousins, Crawford, Skrimshire, Stevenson, Westal, Boilly, Debucourt, Delaunay, Moreau, Dufles, Moyreau, Larmosin, Boucher, Chapennier, Charadin, Fragonard, Greuze, Lawrence, Reynolds, Pater, Pigal, Morland, Pollard, Alkon, Singleton, Waltner, Watteau, Ver-net and Vernier.

American Art Ass'n Exhib'n.

The second exhib'n of French artists at the club-rooms of the American Art Ass'n presents great variety, notwithstanding that they are all classed as neo-post-impressionists. By far the finest works are a still-life by Charles Dufresne, with an exquisite delicacy and tender harmony of color, and two very dark canvases, obviously best suited to serve as models for stained glass, by Dunoyer de Segonzac. Firmness and strength in design and a profoundly poetic sentiment in the latter are highly suggestive of Millet, with greater vigor than he ever displayed. Dunoyer's use of a Murillo brown in juxtaposition to rich and sombre greens is admirable. Henri Ottman has given great luminosity to an ugly female nude, whereof the harmony, however, is nearly perfect. Picart le Deux has a woman clad in leaden gray, with dull flesh-tints, and a shadow on the face which looks like a smudge. Grillon shows still-life that betrays a strong, but futile, desire to paint like Cézanne. His porcelain is excellent; but his fruits, too, seem to be of porcelain, and that is rather unfortunate. André Basqué has two port scenes which are poems in color, but unsatisfactory in design. Roderic O'Connor, by sharp contrasts, has produced in a still-life picture a great vivacity of light; but, while attractive, it is also irritating to the eye. Fully half of the artists represented are engaged in war.

A delicious Corot, in his best manner, exhibited at a well-known gallery, is for sale for 80,000 francs.

A Cézanne, "The Two Sisters," was sold in N. Y. for a Paris art dealer recently for something over 100,000 francs.

Eric Tayne.

DETROIT.

Some 40 paintings by American artists are on exhib'n at the artists museum to May 1. Bellows, Lever, Lawson and Glackens, Schofield, Symons, Dougherty, Henri, Hassam, Weir and Chase are all represented.

The Detroit Museum has added to its permanent collection a painting by Richard E. Miller, "Summer Reverie," and two small bronzes by Paul Troubetzkoy.

OMAHA.

The Omaha Fine Arts Society has an exhibition at the Public Library of works by the following local artists: Augusta Knight, George Barker, Jr., A. W. Dunbier, Elizabeth Ferguson, Robert F. Gilder, Lillian Rudersdorf, Sara S. Hayden, Mary W. Lincoln, and Alice Cleaver. The picture receiving the largest popular vote will be purchased.

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At her Sherwood Studio, Helen Watson Phelps is painting a three-quarter length portrait of Miss A. McCurdy and also a fanciful composition with a girl as subject.

Leon Dabo, who has unfortunately been ill during the greater part of the winter, is happily recovering and has returned to his studio, 28 W. 63 St., and resumed work.

A cover design drawn by Warren Davis, for one of the leading monthly magazines, proved so popular that a series has been ordered by the same publication. Some of his nudes have been purchased this winter by prominent collectors.

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Recently Pierre Tartoue received at his studio, 6 E. 46 St., and showed a completed and attractive three-quarter length pastel portrait of Miss Mildred Hughes, one of last season's debutantes.

At his studio, 236 W. 86 St., Ernest Ipsen is painting a three-quarter-length standing portrait of Miss Anna Leach. A black gown and sables add distinction to an interesting head. It is a dignified and well modelled work. He has just completed an unusually fine portrait of Miss Helen Ballard, a Boston society girl. A simple, frank presentment of a young girl, it is lovely in color and interesting in the simplicity of composition.

Karl Andersen, who spends the greater part of the year painting at his studio at Westport, Conn., has recently taken a New York studio where he will remain until the late Spring.

It may interest some of the original members of the erstwhile Society of American Artists, who have long believed that body dead, to know that it has never been abolished. Every time a meeting of the National Academy is called, it is followed by a formal recognition of the Society. Minutes are read and other necessary formalities adhered to.

Paul Bartlett has left his studio, 400 W. 23 St., and will remain in Washington, D. C., until late May. He is at work on the pediment for the South Wing of the Capitol. The composition, which comprises some eighteen figures and a number of animals, symbolizes "Peace Protecting Genius." His statue of Franklin has been placed at Waterbury, Conn. He also has under way a decoration for the facade of the New York Public Library which contains two figures, "Romance and Religion."

R. Bruce Horsfall, bird painter, naturalist and author, is in Oregon assisting in making a natural history survey of the State under the Fish and Game Commission. He has presented one of his original watercolors, life-size, of "Holboell Giebe," to the Portland (Ore.) Audubon Society.

Martha Wheeler Baxter, who suffered a severe illness this past winter, is recuperating at Biltmore, N. C., where she has again resumed her painting. She will probably return to her Sherwood Studio about May 1. Some of her watercolors are being shown with the Rotary exhibition of the Am'n Watercolor Soc'y and her miniatures with another Rotary exhib'n.

The Titanic statue of Mrs. Harry Payne Whitney will shortly be placed in Potomac Park, Washington.

Colin Campbell Cooper, Emma Lampert Cooper and Rhoda Holmes Nicholls have just closed a successful exhibition of their work which was given at the rooms of the San Diego Art Guild. Three of the more important canvases were sold. The artists are painting views of the Panama California International Exposition.

Mrs. Ada M. Miller, a Kentucky artist, recently showed some watercolors at the Duluth (Minn.) Commercial Club. One depicts the first steel mill in Kentucky, and another is a view of the old Kentucky State Capitol.

Henning Ryden had an exhibition of his recent landscapes and portrait impressions at his studio, 32 E. 28th St. lately. Though initially a sculptor, Mr. Ryden has a nice sense of color and keen perception which help him to see and to make appealing notes of choice arrangements in nature. The exhibits are principally thumb boxes—"The Thaw" being the only large canvas.

Mr. and Mrs. Joel Nott Allen gave a charming reception at their new home, 550 Park Ave., on April 16. A number of artists were present during the afternoon, among them Arthur T. Hill, Mathias Sandor, Stanley and Mrs. Middleton, Mrs. Carroll Beckwith and Henry Wechsler.

Harrington Mann recently completed an interesting portrait of Dana Pond at his studio, 33 West 67th St.

Mr. and Mrs. Hugo Ballin plan to leave New York for their summer studio at Westport, Conn., about May 1. The artist has had an unusually successful winter at his studio, 18 West 47th St., where he painted several portraits and made sketches for a mural decoration.

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Martin Borgord, formerly director of the Pittsburgh and Allegheny art schools, returned Tuesday from abroad where he has spent 10 years chiefly in Norway and Holland. He will join the summer colony at Lyme, Conn., and make an exhibition in N. Y. in the autumn.

Miss Sonia Frances Rosental, a sculptress of 6 Macdougall Alley, was married Wed. at the Old First Presbyterian Church to Mr. William Gordon Brown of 318 W. 57 St.

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